GLASTONBURY

CND FESTIVAL 1987

WORTHY FARM PILTON SHEPTON MALLET SOMERSET

OFFICIAL PROGRAMME

PROCEEDS FROM THIS FESTIVAL ARE DONATED TO THE CAMPAIGN FOR NUCLEAR DISARMAMENT

ASGARD PRESENTS

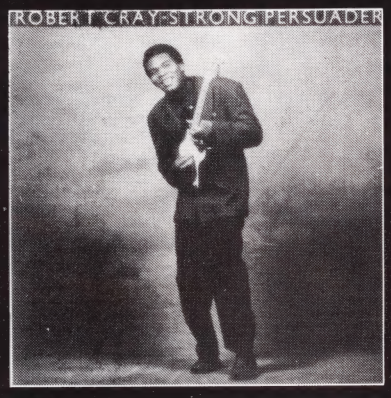
LOUDON WAINWRIGHT III

COMING TO A THEATRE NEAR YOU

Sat 19th September **BRIGHTON** Corn Exchange
Sun 20th September **BASILDON** Festival Hall
Mon 21st September **CHATHAM** The Central Hall
Tues 22nd September **IPSWICH** Corn Exchange
Thur 24th September **BRADFORD** St. George's
Fri 25th September **SKEGNESS** Embassy
Sat 26th September **MALVERN** Winter Gardens
Sun 27th September **BRISTOL** Hippodrome
Tues 29th September **ABERDEEN** Art Centre
Weds 30th September **KILMARNOCK** Palace Theatre
Fri 2nd October **INVERNESS** Eden Court
Sat 3rd October **EDINBURGH** Queens (2 shows)
Sun 4th October **GLASGOW** Pavilion
Tues 6th October **NEWCASTLE** Riverside
Weds 7th October **LEEDS** Irish Centre
Thur 8th October **NORWICH** U.E.A.
Sat 10th October **SOUTHEND** Cliffs Pavilion
Sun 11th October **OXFORD** Apollo
Tues 13th October **READING** Hexagon
Weds 14th October **ABERYSTWYTH** Art Centre
Thur 15th October **CARDIFF** St. David's Hall
Fri 16th October **WORTHING** Town Hall
Sat 17th October **FOLKESTONE** Leas Cliff Hall
Weds 21st October **BIRMINGHAM** Alexander
Thur 22nd October **LINCOLN** Ritz
Fri 23rd October **HATFIELD** The Forum
Sat 24th October **HAYES** Beck Theatre (2 shows)
Sun 25th October **EASTBOURNE** Congress Theatre
Tues 27th October **PRESTON** Guildhall
Weds 28th October **DARTFORD** Orchard
Thur 29th October **TELFORD** Oakengates Theatre
Fri 30th October **LEICESTER** De Montford Hall
Sat 31st October **WOLVERHAMPTON** The Grand
Mon 2nd November **BELFAST** Queens
Tues 3rd November **DERRY** Everglades
Weds 4th November **CARLOW** 7 Oaks
Thur 5th November **CORK** Metropole
Sat 7th November **GALWAY** Warwick
Sun 8th November **DUBLIN** Olympia
Tues 10th November **LONDON** Palladium
Weds 11th November **ALDERSHOT** Drill Hall
Thur 12th November **HARROGATE** Royal Hall
Fri 13th November **SOUTHPORT** Arts Centre
Sun 15th November **CHELTENHAM** Town Hall
Mon 16th November **BARNSLEY** Civic
Tues 17th November **NOTTINGHAM** Concert
Thur 19th November **KENDAL** Brewery Arts Centre (2 shows)
Fri 20th November **MANCHESTER** International
Sat 21st November **SHEFFIELD** University
Sun 22nd November **CAMBRIDGE** Corn Exchange

CURRENT ALBUM MORE LOVE SONGS ON DEMON RECORDS
also available on Cassette & Compact Disc

THE BIG

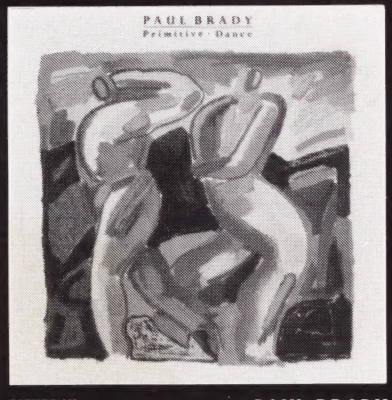


FRIDAY **ROBERT CRAY**

Friday sees the return to Glastonbury of Robert Cray and his band. The young blues guitarist has taken traditional blues feeling and added an attack and a wide-ranging lyrical slant that is entirely modern. He arrives here fresh off the Tina Turner farewell tour.

The album: **STRONG PERSUADER**
(LP – MERH 97; MC – MERCH 97; CD – 830 568-2)
The single: RIGHT NEXT DOOR (BECAUSE OF ME)
(CRAY 3/312).

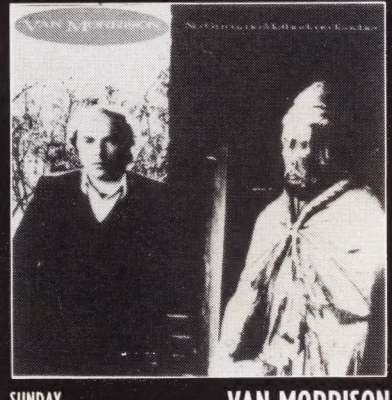
"Low down n' dirty!"



SATURDAY **PAUL BRADY**

Paul Brady's musical journey has taken him from purely traditional work (with Planxty, among others) to his current status as Ireland's number one singer-songwriter. With songs covered by Tina Turner on her last two albums, plus the praise of such notables as Mark Knopfler and Bob Dylan, the Brady band are only now gaining deserved recognition as one of the finest roots rock acts around.

The album: **PRIMITIVE DANCE**
(LP – MERH 106; MC – MERHC 106; CD – 832 133-2)



SUNDAY **VAN MORRISON**

Van Morrison needs no introduction; the legendary singer, musician and composer continues to produce inspired albums; his last was hailed as a triumph.

THE MERCURY COLLECTION
INTO THE MUSIC
(LP – PRICE 2; MC – PRIMC 2; CD – 800 057-2)
COMMON ONE
(LP – PRICE 1; MC – PRIMC 1; CD – 830 043-2)
BEAUTIFUL VISION
(LP – PRICE 82; MC – PRIMC 82; CD – 800 036-2)
INARTICULATE SPEECH OF THE HEART
(LP – PRICE 93; MC – PRIMC 93; CD – 811 140-2)
LIVE AT THE OPERA HOUSE, BELFAST
(LP – MERL 36; MC – MERLC 36; CD – 818 336-2)
A SENSE OF WONDER
(LP – MERH 54; MC – MERHC 54; CD – 822 895-2)
NO GURU, NO METHOD, NO TEACHER
(LP – MERH 94; MC – MERHC 94; CD – 830 077-2)

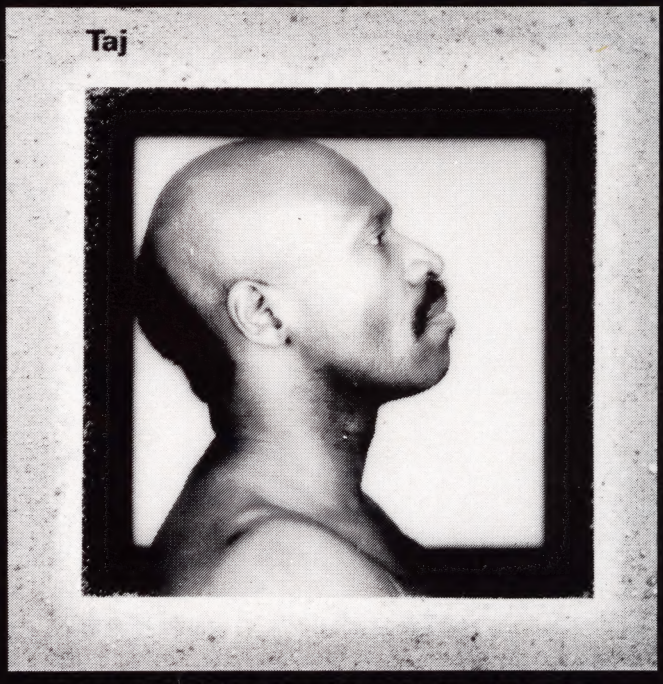
ON mercury **LPs, TAPES AND CD**

PHONOGRAM

SONET RECORDS WELCOME

TAJ MAHAL

TO THE UK



LP: SNTF 975, CD: SNTCD 975,
CAS: ZCSN 975

UK TOUR DATES

JUNE

22nd WORTHING. ASSEMBLY HALL
25th CROYDON. FAIRFIELD HALLS
28th LONDON. TOWN & COUNTRY CLUB
29th CARDIFF. St DAVID'S HALL
30th SHEFFIELD. LEADMILL

JULY

1st KENDAL. LEISURE CENTRE
2nd SCOTLAND. GLASGOW CITIZENS THEATRE
3rd EDINBURGH. QUEENS HALL

FOR FULL SONET CATALOGUE SEND
SAE TO: SONET, 121 LEDBURY ROAD LONDON W11 2AQ
DISTRIBUTION: PRT.

GRAMAVISION

sonet

COMMUNARDS

THE PLATINUM DEBUT ALBUM

INCLUDES THE HITS

DON'T LEAVE ME THIS WAY

SO COLD THE NIGHT

YOU ARE MY WORLD

DISENCHANTED

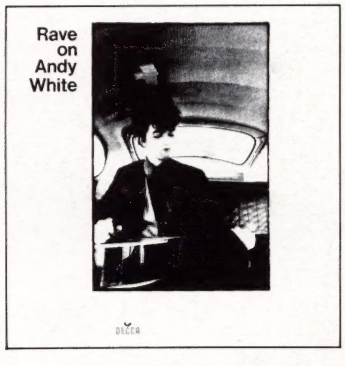
LONDON

Rave on Andy White

THE ACCLAIMED DEBUT ALBUM

INCLUDING 'REALITY ROW' AND 'VISION OF YOU'

"YER MAN IS BRILLIANT"
MELODY MAKER



DECCA

LOS LOBOS

SLAP

BY THE LIGHT OF THE MOON
LP: SLAP 13 · CASSETTE: SMAC 13 · CD: 828 033-2

HOW WILL THE WOLF SURVIVE?
LP: SLMP 3 · CASSETTE: SMMC 3 · CD: 820 184-2

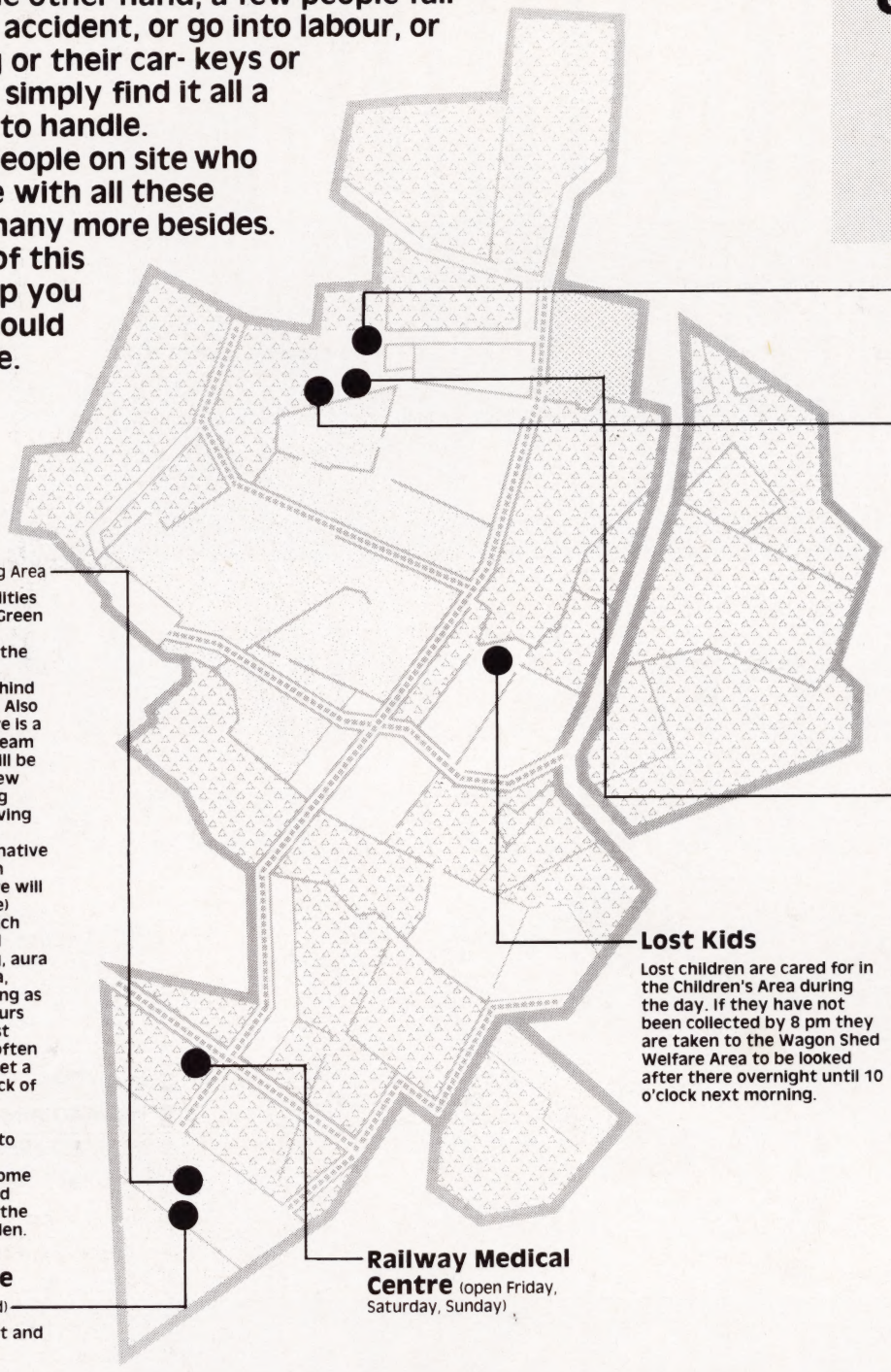
COMING SOON...
THE BRAND NEW SINGLE

LA BAMBA

SITE INFO

Most people come to the Festival, have a good time and go home again without running into any problems. On the other hand, a few people fall ill, or have an accident, or go into labour, or lose their dog or their car- keys or their child, or simply find it all a bit too much to handle.

There are people on site who can help cope with all these crises - and many more besides. The purpose of this page is to help you find them, should the need arise.



Heaven's Gate Animal Sanctuary
Lost and injured animals.

Farmhouse Medical Centre
(open Wednesday evening — Monday afternoon).
Each of the Medical Centres has at least one doctor and nurse on duty all the time, 24 hours a day. They can deal with most accidents and illnesses on the spot - only a very few cases have to be taken to hospital and this can be arranged when necessary.

A dentist attends the Farmhouse centre twice a day. There is a midwife on call. Twice daily, prescriptions are collected and brought back to the site.

Green Field Healing Area

Besides the medical facilities on the main site, in the Green Field there is a team of homeopaths working in the homeopathic First Aid Marquee to be found behind the Information station. Also behind Information there is a garden within which a team of alternative healers will be working. Over the last few years alternative healing methods have been proving themselves to be a very sound and reliable alternative to conventional western medicine. This year there will be Shiatsu (acu-pressure) practitioners, Herbal, bach flower remedies, crystal healing, polarity healing, aura healing, Reiki, aura soma, colour healing, counselling as well as a team of masseurs who can take away most aches and pains which often manifest when things get a bit stressful, through lack of sleep and general over-indulgence!

We hope if you begin to feel a bit drained and frazzled, that you will come and enjoy a peaceful and regenerating session in the Green Field healing garden.

Welfare (The Wagon Shed)

The Welfare team have a great deal of experience in providing confidential help with all kinds of problems, including those related to drugs, either with practical advice and information, or emotional support and comfort.

Information on specialist services throughout the UK is available, as well as free leaflets on a variety of subjects, including drugs and AIDS. Welfare can tell you how to get legal advice if you need it.

They also deal with all lost property.

Lost Kids

Lost children are cared for in the Children's Area during the day. If they have not been collected by 8 pm they are taken to the Wagon Shed Welfare Area to be looked after there overnight until 10 o'clock next morning.

Festival Welfare Services (Green Field)

Advice, comfort, support and practical help.

Railway Medical Centre (open Friday, Saturday, Sunday)

Sex . . .

- There's no need to get pregnant - or to get somebody else pregnant. You can get free contraceptives (condoms) from Welfare at the Wagon Shed or in the Green Field, so long as you're over sixteen.

If you do slip up, see one of the doctors who may be able to help with the 'morning after' pill.

- If you are pregnant, and nearly due, please let Medical know before you actually start! They can get you a midwife if you need one. If you haven't had an antenatal check lately you can have one while you're here.
- Don't forget that casual sex, either straight or gay, may put you at risk of getting AIDS. Reduce this danger by -
  - always using a condom
  - restricting your number of partners
  - avoiding dangerous practices - especially those which involve body fluids passing from one person to another.

and Drugs . . .

- If you have never experimented with drugs before, this really isn't the place to start. If you react badly, the crowds and the sheer size of the festival can be very frightening indeed.
- The sale and display of drugs at the Festival is strictly forbidden. Be very suspicious of anything you may be offered. Drugs may either have been mixed with other harmful substances, or not be genuine at all.
- Taking alcohol and other drugs together is always risky and can be lethal.
- Someone having a bad reaction needs a lot of reassurance but may need more than that. If you become worried about someone who has taken drugs, **don't** try to bring them down by giving them anything else. If they go unconscious, lie them on their side in the "recovery position" so they don't choke on their vomit, and make sure there is nothing tight round their neck. Get help from Welfare or Medical.

and . . .

- Please use the proper loos, and don't go in the surrounding hedgerows, which is unhealthy and makes us very unpopular with the neighbours.

Wherever possible, wash your hands afterwards - this really does reduce the chances of spreading diseases.

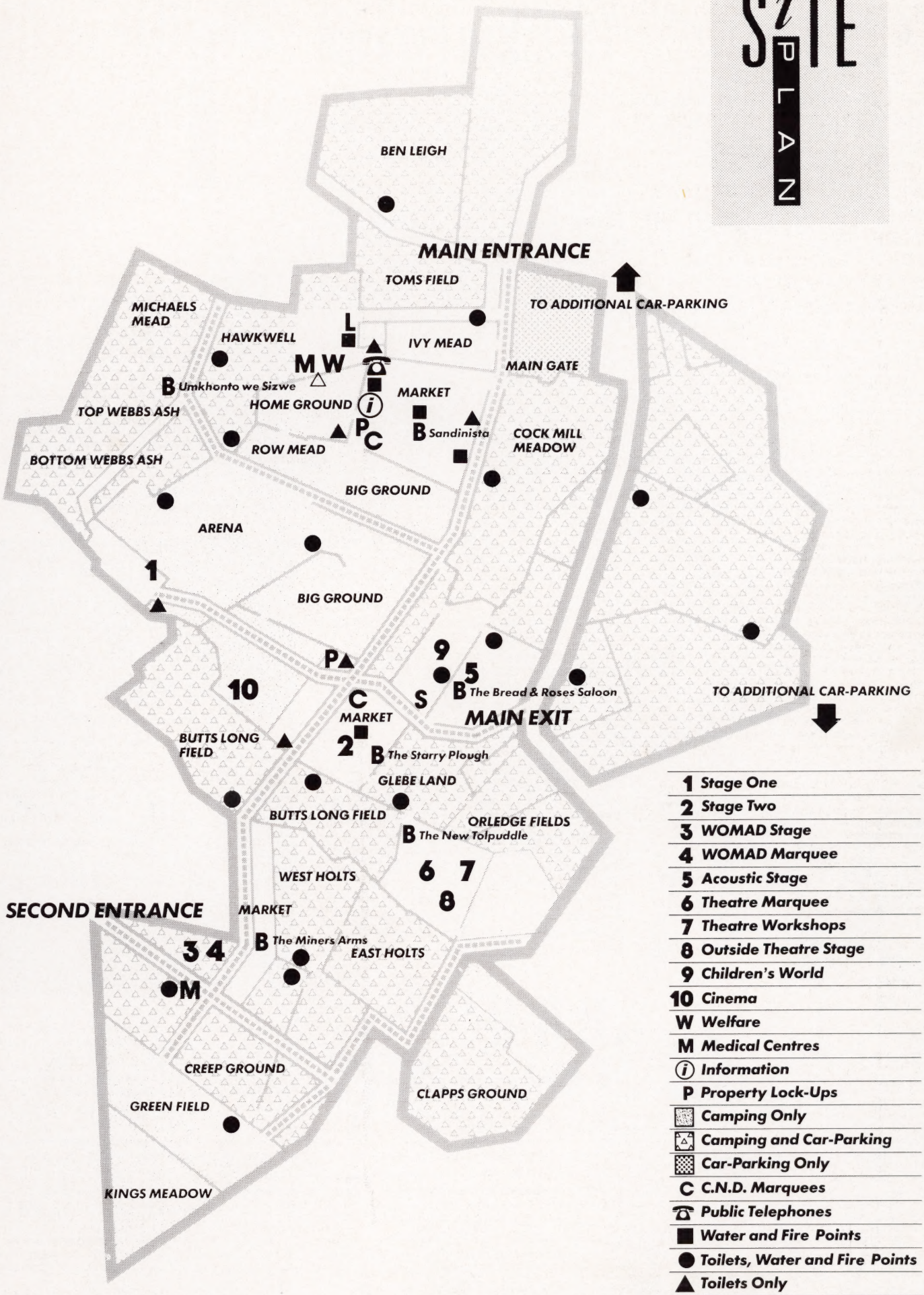
- June in Somerset can sometimes be very cold and wet. Black polythene binliners, available on site, with holes cut for your arms and head, make good emergency waterproof bodywarmers.
- If you drop anything sharp, sooner or later someone or their dog wil cut themselves on it. Please don't.
- Tents burn very quickly. Avoid naked flames inside them, and in particular, change gas cylinders well away from them.
- St. John's and Red Cross operate site ambulances, and there is a mobile doctor.
- IN AN EMERGENCY - find a member of the festival staff who will have access to the communications system.

FRIENDS OF THE EARTH are here again as usual but with a big difference this year. At Glastonbury 1987 we intend to recycle all the ALUMINIUM CANS on site. Look for the WHITE OIL DRUMS along the site which we will be collecting from every morning. Alternatively, you may bring your empty beer cans (we can help with full ones too) to us. We're under a large WHITE HEXAGONAL CANOPY near the farmhouse.

We're also collecting plastic, paper and glass bottles for recycling. This recycling facility is brought to you through the local group, Mendip F.O.E., Avon F.O.E. Recycling Collective and F.O.E. (U.K.) Ltd.

JONATHON PORRITT will be speaking from the main stage on Friday afternoon, and our stall is here all weekend, full of information, badges, stickers, T-shirts etc. There are people here to answer your questions on all the ENVIRONMENTAL ISSUES on which we're currently campaigning, so come on up, buy something, and bring us something to recycle.

SITE PLAN



1	Stage One
2	Stage Two
3	WOMAD Stage
4	WOMAD Marquee
5	Acoustic Stage
6	Theatre Marquee
7	Theatre Workshops
8	Outside Theatre Stage
9	Children's World
10	Cinema
W	Welfare
M	Medical Centres
(i)	Information
P	Property Lock-Ups
	Camping Only
	Camping and Car-Parking
	Car-Parking Only
C	C.N.D. Marquees
☎	Public Telephones
■	Water and Fire Points
●	Toilets, Water and Fire Points
▲	Toilets Only
△	Flush Toilets
S	Hot Showers
L	Animal Sanctuary
B	Beer Tents

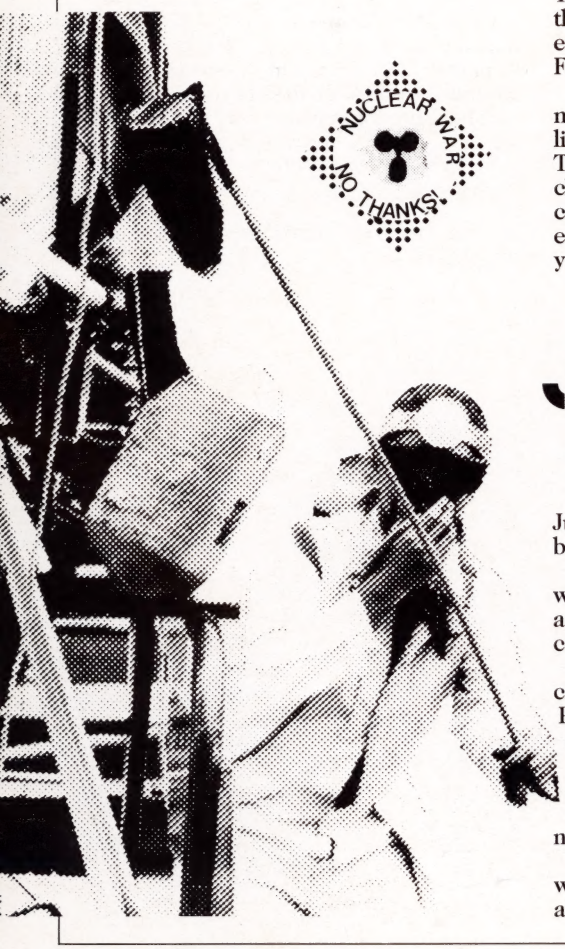
INTRO

Welcome to the 7th Glastonbury CND Festival. Every year tens of thousands of people come to Worthy Farm to enjoy the unique atmosphere of this internationally renowned event. As well as rejoicing in the best of modern music and theatre, festival-goers contribute directly to the Peace Movement which along with local charities benefited by well over £100,000 in 1986.

This year Elvis Costello makes his return to the Main Stage. 1984 saw him as surprise guest on Saturday night; now he's bringing his own special guest. We have an even greater variety of music with the addition of the Womad field, which is bringing performers from such diverse countries as Hungary, Argentina, and Pakistan. The international flavour is carried through to the Children's World where the theme is African.

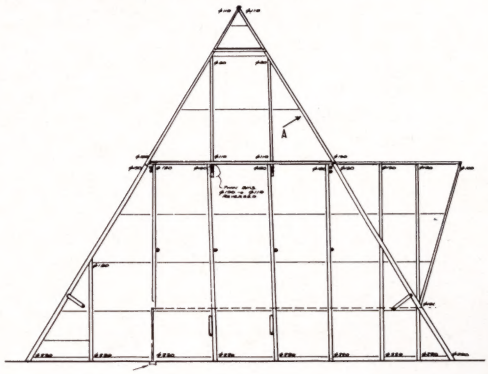
The festival has encountered more opposition this year than ever before; the council's decision to refuse a license was overturned in court only in May. This reprieve owes much to the loyal support of certain local witnesses and to just and humanitarian magistrates. Mendip now has a new council and we look forward to working with them in a spirit of close co-operation in the future.

Perhaps we are entering a new era – the age of Glasnostbury? Certainly the nations appear to be approaching agreement on disarmament, with both hawks and doves claiming the credit for this welcome progress. What is important is not so much how this has been achieved as the fact that it is being achieved. Neither is it the time to relax in our efforts to make clear to all that there is only one sane, humane and moral course of action for this world, and that is total nuclear disarmament.



The Pilton Pyramid

A new landmark has sprung up alongside the ancient relics of Glastonbury: the Pilton Pop Pyramid, famous for dazzling late-nite lazer shows. It was built in 1981 and has been the focus for the Glastonbury CND Festivals, at Worthy Farm, since then. It was officially constructed as a cow shed; but at 80 feet high it needed planning permission anyway. There had been no properly drawn plans for the pyramid – it just got built, good and solid. So construction drawings and engineers' calculations had to be produced afterwards, to prove it met all the planning stipulations.



ELEVATION ON SIDE FACE (TRUE PROJECTION FROM INSIDE) – OTHER SIDE SIMILAR

It did; though there was a problem with the galvanised metal cladding. It's MoD surplus – and technical details concerning its strength and stress-resistance is classified information. But the Council could find nothing wrong with the structure, even though they tried hard. There's been an on-going struggle between the festival and Mendip District Council ever since. So far the score is 6-0 to Worthy Farm.

People living away from Glastonbury may not apreciate that for those of us who live here, the festival does not last 3 days. Through the local press and informal channels of gossip and community communication, Worthy farm keeps us entertained for a full 12 months of every year.

JUNK ... ART

Junk art with a message ... that's Des Kay's bag.

He's a sort of industrial beach-comber who recycles old washing machine inners as scrap sculpture to pass a cryptic comment on our throw-away society.

His latest Heath-Robinson-type contraption, The Fabulous Bicycle-Powered Recycling Machine, also makes a subsidiary statement: Pop a nuclear bomb in one end, wait for a puppet called Willie the Wizard to work his magic, and out from the other end comes – believe it or not – salami.

Des, from London, drags his weird and wonderful devices round festivals and fairs all over Britain.

The Magic of Glastonbury

It was in the autumn of 1970 that the first festival was held at Worthy Farm. 2½ thousand 'gentle people' experienced a weekend of peace and love, and there was music from Marc Bolan. Flower Power had come to Somerset.

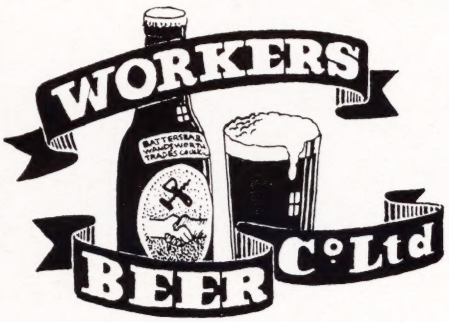
Since that first simple gathering the events at Worthy Farm have grown into the huge festivals we know today, attracting in

the region of 50,000 people each year. With the growth comes a more sophisticated organisation; but in spite of this the spirit of the old festivals lives on. Many of the present team of festival workers were members of the original site crew – they have grown with the festivals but have not lost touch with what is good and what is real. Michael Eavis, more than anyone does not want that old feeling to be overwhelmed by the advent of modern technology. Perhaps this is why people come back year after year. The magic of Glastonbury has cast its spell.

The Glastonbury Festival book tells the story of the events at Worthy Farm from their modest beginnings right up to last year, and includes hundreds of photographs. Published days before the Festival, the book is available here for the first time, and you can buy your copy on site at either of the Gothic Image marquees in the Top Market Area, or by the Ford Gate in the Middle Market Area.

The Workers Beer are back on site with six bars throughout the site (see map). On sale will be Paine's real ale (from St. Neots), Farmers Ale (from Somerset), Farmhouse cider (from Somerset), and a good quality lager on draught. To conform with the organiser's wishes, there will be no glass or cans. Instead the above will be available in 1 litre plastic take-aways. In addition there will be wines and spirits and soft drinks and the Workers Beer Company's speciality Nicaraguan Rum.

The Workers Beer Company was set up by the Battersea and Wandsworth Trades Union Council to raise funds for Labour Movement and community campaigns. It is staffed by volunteers from many groups, trade union and Labour Parties. All the proceeds go to the movement so please buy from these official outlets only.



This year there will be a new beer tent next to the main arena (on the left hand side looking from the stage) called **Umkhonto we Sizwe** (Spear of the Nation) along with the original five bars. The **Sandinista** is situated in the markets area which is up the hill above the main arena. **The Starry Plough** is next to the 2nd Stage and **The Miners Arms** is over Yeomans Bridge in West Holts. **The New Tolpuddle** is located in the Theatre Field, Plumleys Paddock and **The Bread and Roses Saloon** inside the Acoustics tent.

To get away from the usual "Kings Head" or "The George", the Workers Beer Company name their bars after struggles of ordinary people and events that commemorate social change. Glastonbury '87 sees the introduction of two new bar names. The Bread and Roses Saloon in the Acoustics Tent takes its name from the slogan of the Women Garment Workers Strike in the 19th century and commemorates the Women's Struggle. The Umkhonto we Sizwe Beer Hall (Spear of the Nation), is to honour the women, men and children of the African National Congress who are fighting for a free and equal multi-racial state in South Africa. Hopefully the other names are self explanatory, but if in doubt ask somebody behind a bar!

You can rest assured that the Workers Beer Company are not interested in ripping anybody off. The prices it charges go to set up and properly run facilities throughout the site, to staff them so that you do not have to wait too long for a drink, to transport to the site good quality drinks for your enjoyment. Any money it makes goes to benefit the movement. For example, the profits it made last year went to run a resource centre in Battersea, which was closed down when the GLC was abolished. If you have any queries, suggestions or indeed complaints, please raise them with the bar managers.

If you are interested in the Workers Beer Company or know of any event that needs a bar, please contact Tim Mills on 01-228 5169.

WHY IS NOTHING BEING DONE?

On June 23rd, 1986, 13 people were killed returning from the festival, in a tragic accident on the M4 motorway in Berkshire County.

Because of the way in which this accident happened, the Thames Valley Police, carried out a thorough investigation into the structure of the central crash barriers and the road surfaces at the scene of the accident.

It was found that the central reservation crash barriers did not work correctly in helping contain the van, in which 10 young persons were travelling, from crossing the central reservation and ending across the two nearside lanes of the opposite carriageway. The ensuing collision, which involved at least four other vehicles, ended with 13 people dead and 2 seriously injured.

At the inquest, held on September 1st, 1986, it was revealed that some of the concrete footings for the crash barrier posts at the scene of the accident, were half the size they should have been, according to Department of Transport specifications.

These footings were taken by Berkshire County Council and buried at a public tip within a couple of days of the accident and were not available for inspection – the barrier was taken to the Council Depot.

Two witnesses who gave evidence – Department of Transport Assistant Chief Engineer and a Chartered Civil Engineer from Berkshire County Council, both admitted at the inquest, that there are many defective posts along **92 kilometres of the M4.**

It was also revealed, at the inquest, that the road surface of the Eastbound carriageway, was not at an acceptable safety standard according to the Police road tests carried out at the scene.

In Parliament on June 23rd, 1986, the Secretary of State for Transport, The Right Hon. John Moore, in reply to the question whether an inquiry would be as wide ranging as possible and would he pay regard to the adequacy of central reservation guards, in order to prevent the possibility of future accidents, replied "these points would be pursued effectively".

We have, since the inquest, written to the Prime Minister and The Right Hon. John Moore, Minister for Transport, expressing our concern about the safety – or lack of – on the M4.

The reply from the Right Hon. John Moore, informed us that he "**does not think that anything would be gained by a public inquiry**".

After statements from the Department of Transport, admitting that some faulty concrete footings were found in 1983 and again in 1986, which resulted in the deaths of 13 people and has left one 19 year old girl paralysed, the Department of Transport has stated in a letter dated 31st October, '86, that it "**does not consider that any advantage would be obtained by having a public inquiry**" – as they consider that "its procedures are operating satisfactorily".

We feel that this is totally **unsatisfactory** and that a public inquiry **must** be held to investigate the whole of the safety barriers along the M4 and possibly other motorways constructed in the 1970's.

In view of the amount of concern so publicly displayed and considering the need for stringent safety regulations, due to the volume of traffic on our motorways, why is there such reluctance on behalf of the Department of Transport, to investigate the concrete footings on the M4 motorway?

These are the reasons why we are asking you to sign this petition, which will eventually be presented to the House of Commons.

Petition forms are available at Information, sign them!

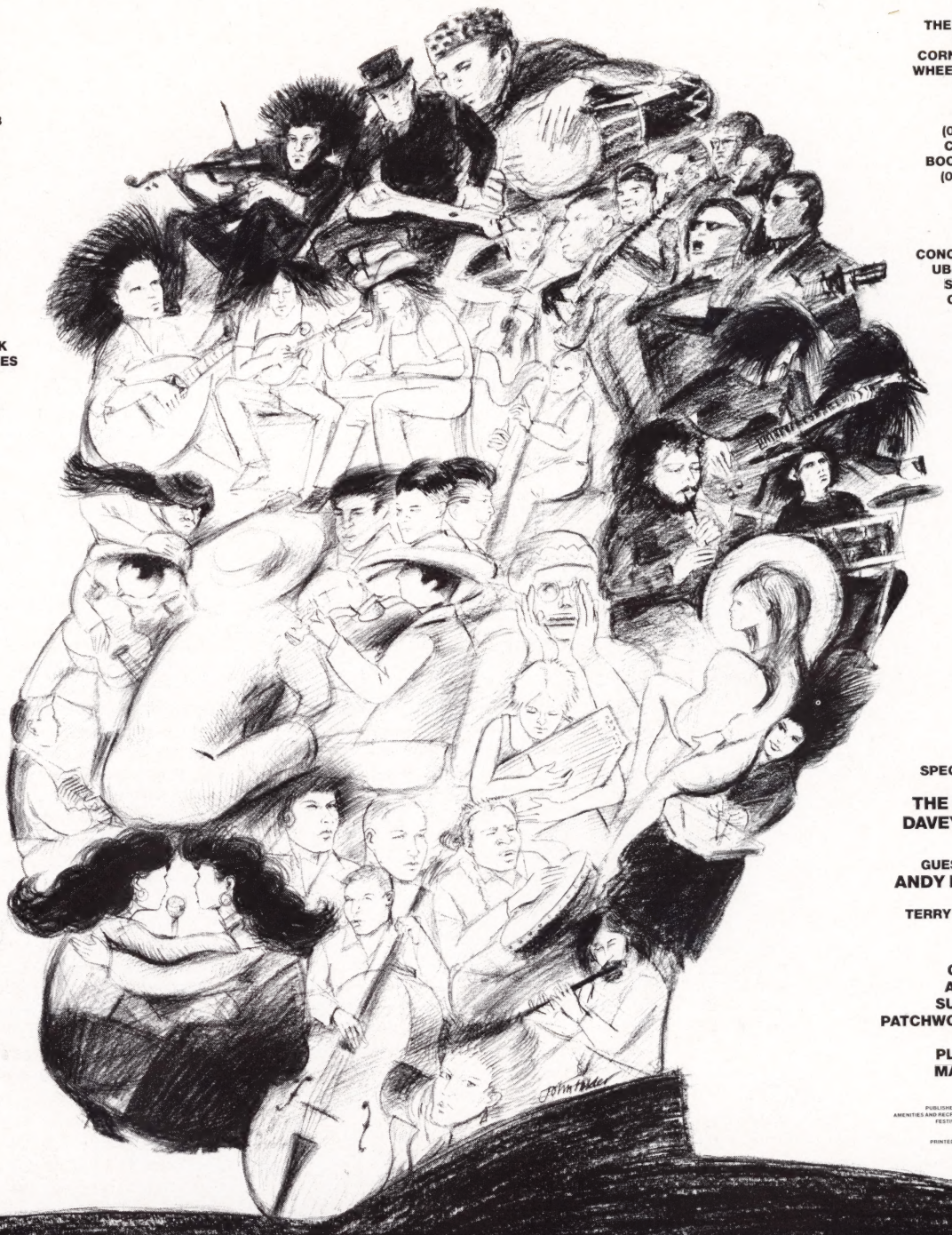
TICKETS
WEEKEND £15
SATURDAY £8
SUNDAY £8
CAMPING £1
(WEEKEND TICKET HOLDERS ONLY)
UP UNTIL AND INCLUDING JULY 18

AFTER JULY 18 AND ON THE GATE
TICKETS
WEEKEND £18
SATURDAY £10.50
SUNDAY £10.50
CAMPING £1
(WEEKEND TICKET HOLDERS ONLY)

ALL DAY BUFFET AND BARS
OFF-SITE CAR PARK
TWO INDOOR STAGES FOR EVENING PERFORMANCES AND CLUB TENT

TICKETS ONLY FROM THE BOX OFFICE
CAMBRIDGE CORN EXCHANGE
WHEELER STREET
CAMBRIDGE
CB2 3QB
TELEPHONE
(0223) 357851
CREDIT CARD BOOKINGS ONLY
(0223) 463326
AND ON THE GATE

CONCESSIONS TO UB40 HOLDERS SEE REVERSE OF LEAFLETS



SPECIAL GUESTS ON SUNDAY
THE FUREYS & DAVEY ARTHUR

GUEST COMPERE
ANDY KERSHAW
PLUS
TERRY STOODLEY & KEITH DAY

CHILDREN'S AFTERNOON SUNDAY WITH PATCHWORK CIRCUS & CAMUS PLUS GUESTS MAIN STAGE 2

PROMOTED BY CAMBRIDGE CITY COUNCIL AMENITIES AND RECREATION DEPARTMENT

SPONSORED BY GREENE KING

PUBLISHED BY CAMBRIDGE CITY COUNCIL
AMENITIES AND RECREATION OFFICER J A WILKINSON
FESTIVAL ORGANISER KEN WOOLLARD
ILLUSTRATION JOHN HOLDER
DESIGN GAYE LOCKWOOD
PRINTED BY FOISTER AND JAGG LIMITED

RICHARD THOMPSON BAND
TED HAWKINS
LE RUE
BRENDAN CROKER & THE 5 O'CLOCK SHADOWS

PAUL BRADY
THE ALBION BAND
HOLLY NEAR
MAGNA CARTA
JULIAN DAWSON

JOHN PRINE
MICHELLE SHOCKED
DAVE KELLY
STEVE PHILLIPS
BILL ZORN & JON BENNS

DICK GAUGHAN
BEAU SOLEIL
CLIVE GREGSON & CHRISTINE COLLISTER
COLLABORATION

MARY COUGHLAN
ANDY WHITE
MAIRE NI CHATHASAIGH & CHRIS NEWMAN
ALEX ATTERSON

ALL ARTISTS SUBJECT TO CONTRACTS & WORK PERMITS

23RD CAMBRIDGE FOLK FESTIVAL

WEEKEND OF 31 JULY 1 & 2 AUGUST 1987

CHERRY HINTON HALL GROUNDS CAMBRIDGE

INTERVIEW

I'm writing this article in the last week of May knowing that it won't be read until the third week in June. Between these two dates there's a general election and one of the few certainties about the outcome is that there will be no immediate abandonment of nuclear weapons in the UK, no matter who is elected. With this in mind, Jimmy Somerville's explanation of how The Communards acquired their name and his ideas on how people can affect the world they live in become increasingly relevant.

"I've got a friend in Paris who took us to see the Communard Wall and it was only then that we discovered a bit about French history. All we ever learnt over here was Marie Antoinette and that stuff. The Communards were a group of people who decided to take control of their own lives, and we see that as being important." Which sounds fine, but how do you go about it?

"By mobilising and having a loud enough voice. The gay movement had that once, they managed to get the government to change the laws on homosexuality.

"You have to explain to people that politics isn't about voting for someone once every four years, that it isn't just for a man in a suit who wants to make a career out of it. It's about the small things, even for kids at school, it's about everyday experience and how all the small things mount up to affect you."

Jimmy was born and brought up in Glasgow and his first awareness of party politics came from being in a country that consistently voted Labour but was governed by the Tories. His increasing involvement in personal politics results from his being a gay man who recognises the need for liberation, not just for gays but for other groups. ***"We've got three gay men and seven straight women in the band now, and women's oppression stems from the same source, from heterosexual men. It makes us more acute and sensitive to issues."***

Jimmy isn't a 'single issue' man, he links a number of political points together. ***"I'd put the nuclear issue on the same level as gay politics and policies against apartheid. Nuclear disarmament is such a crucial issue. It's dangerous and scary, having so much nuclear energy on such a small island. And the money we spend on it could be spent on education and health.***

"People need to be educated about AIDS so that they'd understand the problem better, so that there'd be less prejudice against gay people. So all of these problems are interlinked in some way."

Jimmy and the rest of The Communards have been active in Red Wedge and he hopes that it could become an effective pressure group, as long as it approaches politics on an everyday level. He recognises that politics is often a gradual process of change but sees a fundamental need to fight the rightwards drift in the UK. ***"The Tory party does not act for the next generation, it's about getting what you can now. They don't care that people will have to live in a country with half the trees destroyed by acid rain, a country that is living on a time bomb. They only see the future in terms of finance, in ways of making money from privatising everything."***

'Freedom' is a word that crops up in a lot of Jimmy's conversation. It's a small word whose value has been debased by those who choose to stomp all over others with the aim of defending their own 'freedom'; right now freedom has become a synonym for 'oppression'. Jimmy recognises that this misuse is common in America, but doesn't see this as a reason for anti-Americanism. ***"It's difficult for politics to be mobilised there. All the states are governed by different laws, so they're like different countries. When I go to New York I go out and meet people and there are a lot of them who feel strongly about intervention in Nicaragua and their government's arms policies, but it's very hard for them to mobilise there. You need money for politics in America for a start."***

Again he cites the gay movement, this time in America, as one that has mobilised effectively. Because it affects him directly, he currently sees gay politics as the most vital issue. ***"That's why Gay Pride week is so important this year. It's become more politicised again."*** And again he links the nuclear arms debate with gay politics. ***"A couple of men have control over it all, and the majority of men are so stupid."***

For Jimmy Sommerville the issue of nuclear disarmament is bound up with others that he sees as equally important. Glastonbury is a CND festival but all around the site you'll find stalls and information on other political pressure groups. They're not just there because those who support one may be interested in another: they're there because support for one directly involves another. The products of nuclear energy programmes can be used in nuclear arms; the waste product of both affects the environment; money spent on nuclear weapons reduces the money available for health, education and overseas aid; the removal of civil liberties in this country or abroad denies people the right to effective protest and takes control of their lives away from them.

"I hope some younger fans come to see us and that someone will talk to them about disarmament. Just as long as the information is there and is accessible. After that it's up to them."

"A lot of gay men thought that liberation was about having their own clubs and bars and being able to sleep with people. You even get gay men who vote for Thatcher, which is distressing. Liberation is about being a free human being."

Campbell Stevenson

Paul Brady ▷

Few artists can claim to have notched up a Melody Maker 'Folk Album Of The Year' award and to have had a song covered by Tina Turner. To be in possession of both accolades requires an unusual and diverse talent, and that is what Paul Brady has.

His musical career began in the 60's as part of the R'n'B scene in Dublin, and he first came to international attention in the early 70's as part of the folk outfit The Johnsons who had an American chart hit with a version of Joni Mitchell's 'Both Sides Now'. Paul remained in Ireland, playing first with Planxty and then with increasing confidence on his own, and in 1978 released his first solo LP 'Welcome Here Kind Stranger', which picked up the MM award. This was followed by tours around the world playing traditional Irish folk music. Paul felt restricted by the requirements of pure folk music, he didn't just want to be an interpreter of older forms and he founded that he needed other outlets to cover the full range of his musical personality.

In 1980 he began to put his own songs together, using the rock idiom as well as drawing on his previous fields of experience. A second album 'Hard Station' was well received by ciritics in the UK. A US release of the album the following year was similarly acclaimed, although sales were inhibited by the tight programming format of American radio. As the album was neither strictly rock or folk it didn't fit into conventional categories for radio play.

'True For You' came out in 1983 and those who heard it knew that Brady's songwriting talent was fast maturing. One of these was Tina Turner who went on to record 'Steel Claw' on the internationally successful 'Private Dancer' LP. Another of Paul's songs 'Paradise Is Here' made it on to the follow up 'Break Every Rule'.

Although Paul's records were still not selling in vast numbers, he certainly had the quality record buyers rooting for him. Eric Clapton asked him to play support on the guitarist's 1983 tour and Mark Knopfler, a long-time fan, made him guest attraction on the Dire Straits tour.

These live shows were followed by a live album 'Full Moon' in 1984 and a new studio set 'Back To The Centre' in 1985 which featured Clapton and U2's Larry Mullen. The title pointed to the middle way that Paul tries to follow, a form of musical expression which allows for both the serious and the light-hearted to come across in a combination of styles. It's a marketing man's nightmare because it doesn't fit nearly into any single category, but, as they say, quality will out.

Prior to the release of 'Primitive Dance' Paul received a boost from Bob Dylan who included him in his list of five favourite artists in the liner notes to 'Biograph'. This album is the fullest expression yet of the many sides of Paul Brady and its higher sales indicate that the middle ground may well become the high ground.

The Mighty Lemon Drops▽

The band formed in Wolverhampton in the middle of 1985 and two years on are attracting good crowds to American shows — they've even been on MTV. In comparison with many UK bands who came up at the same time through the independent circuit, The Lemon Drops have made giant strides, and much of this success is due to their attacking live show.

Having attracted some interest in London they began to play dates in the capital on a regular basis even though they were still relatively unknown in their native Midlands. Their first single 'Like An Angel' came out in December '85 and became an immediate classic, rumbling around the indie top ten for nearly five months. Aggressive and tuneful, 'Angel' combined the hard edges of some of Echo and the Bunnymen's earlier material with an instinctive pop sense. The song found its way on to the 'NME C86' compilation, which gathered up the best of the new groups breaking through on small labels. Paradoxically this act of bringing groups together also showed how different The Mighty Lemon Drops were from the others. Some tried to break new ground, others raked over the leaves of the past but none were as brazen as The Lemon Drops in proclaiming the virtues of a conventional rock line-up. The Lemon Drops took their songs by the throat and with their black leather and denims they *looked* the part as well.

The band played at Glastonbury last year on the second stage and became one of the first independent label/'C86' groups to sign a major deal. 'Happy Head', their first album, hit the shops last autumn. In retrospect it's an album that promises more than it delivers. It doesn't capture the energy and shifting emotions of the live show and their inexperience in the studio shows through. 'The Other Side Of You' was the best moment and although the album tended to disappoint those who knew how good the band could be, it quickly became a cult seller in America. The band have spent much of this year in the States where strong radio play has spread the word and ensured 'House Full' signs at many shows.

'Out Of Hand' was released as a single in April backed by live versions of some 'Happy Head' numbers. This was their strongest single since 'Like An Angel and the accompanying tour took in the largest venues the group have played to date.

World Party ▽

World Party is the creation of Karl Wallinger, a former member of The Waterboys who needed more time and space to build up his own music. Karl was born in North Wales and fed a musical diet of pop, soul and rock'n roll. He moved to London in 1977 and took a number of music oriented jobs, working within the then mushrooming indie label scene, directing the Rocky Horror Show and learning studio technique.

In 1982 he joined the funk band Out and in 1983 hooked up with Mike Scott and Anthony Thistlewaite as they were putting The Waterboys together. He tried to play with both bands, but opted for The Waterboys and became more heavily involved with them, playing on their debut performance on the Whistle Test in May '83.

He had contribued to 'A Pagan Place' but came into his own on the next album 'This Is The Sea'. By now Karl was producing, co-writing, arranging and doing much of the playing and backing vocals. As the band grew more successful he felt he needed to put his own music in order and left. He moved his studio into the country and began work on the project that would become World Party. There was a definite aim in Karl's mind to make music that was human and that reflected the times in which it was made: a music which strived for something better while at the same time realising the problems of everyday living. While working on songs of his own that satisfied these criteria, Karl also put down some covers one of which, Dylan's "All I Really Want To Do", is included on the first World Party LP. As a measure of the breadth of music that World Part covers, it's worth noting that he also recorded versions of Price's "Pop Life", The Beatles' "Across The Universe" and Les McCann and Eddie Harris' "Compared To What?".

From the two and a half hours of music laid down at these sessions the tracks for the album "Private Revolution" were chosen. Karl played all instruments except violin and sax, which Anthony Thistlewaite helped out with. For live shows Karl put together a band which should become a permanent line-up. Martyn Swain (keys), Lenny Meade (bass), Steve Creese (drums) and Guy Chambers (keys) are the members and together with Karl they are now World Party.

The Men They Couldn't Hang △

The Men . . . came to public attention at about the same time as The Pogues, rising through the realms of the minor 'cowpunk' assortment to lay claim to their own musical ground. Members of The Men . . . shared experience in previous bands with some Pogues and through Philip Chevron and Elvis Costello the two groups have also had producers in common. Where the Pogues have a distinct urban Irishness, The Men . . . draw on English roots in their songs of struggle that reflect both the past and present political climate.

They take their name from the story of John 'Babbacombe' Lee (who also provided Fairport Convention with an album fourteen years ago), a young servant who beat the rope on three occasions after being found guilty of murder.

Their roof-raising live show was renowned for versions of 'Rawhide' and other glorious songs of the trail which were taken out and given a musical hiding, but their first single showed a fierce political compassion. 'The Green Fields Of France', and old Eric Bogle song, was an indictment of the blind savagery of World War One played with subtlety and anger. It was highly regarded in the press and by listeners to the John Peel show and brought the band gigs around the country which spread the word even further. In 1985 they released a second single 'Ironmasters', a rousing anthem about the formation of trade unions in Britain which compared the need for proper conditions in the nineteenth century with a similar need now. 'Ironmasters' said more about Victorian values than a hundred political speeches.

'The Light Of A Thousand Candles', their first LP, came soon after. The songs dealt with a variety of social issues from racism to drugs, the nuclear threat to the pitfalls of modern London, and it remained near the top of the independent charts for some months. They were soon signed to MCA, for whom they made two singles in 1986 before making a second album 'How Green Is My Valley'. Produced by Mick Glossop, it showed a wider range of sounds than the first album but did not sacrifice its lyrical cutting edge on the altar of bigger money.

As with its predecessor, 'Green' showed an awareness of the power of mass political movements in the past and related them to the present. 'Cable Street' took the defeat of 30's fascism as its theme and 'Blue Shirt' examined why working people vote Tory. The Men . . . have gumption as well as guts, can be both serious and uproarious.

Van Morrison△

Van Morrison has been one of rock's most individual voices since the early sixties, producing music of integrity and vision that does not bow to the dictates of fashion or perceived markets.

He was born into a musical family in Belfast in 1945, growing up on a diet of jazz and blues. Becoming a professional musician at age 15 he toured Europe with an R&B outfit, The Monarchs. After three years he formed Them, a band that made two classic songs of the era 'Here Comes The Night' and 'Gloria'. It was in this period that Morrison acquired a long-lasting suspicion of the music business hierarchy which tried to mould the band's image against his will. Morrison split from the band in 1966 and was invited to New York by producer Bert Berns who had written 'Here Comes The Night'. He recorded four singles with Berns, the first of which was 'Brown Eyed Girl', a top 5 hit in America in May 1967. Berns then issued the album 'Blowin' Your Mind', which did not have Morrison's full approval.

Morrison was without a contract following Berns' death, but in 1968 he recorded an album's worth of material in two days in New York which was issued by Warners. This was 'Astral Weeks', an album which gave vent to Morrison's streak of romantic mysticism and which has been regarded as a classic since its release. 'Moondance' was issued two years later. The songs were brass-based where 'Weeks' has made use of strings, and it displayed, an increasing maturity. Over the next eight years Morrison brought out one of the most accomplished canons of work of any artist, eight albums which moved between folk, jazz and blues all imbued with Morrison's passionate singing and moods of rapt beauty. In 1974 he played his first series of major shows. This tour was caught on "It's Too Late To Stop Now", a double live album which, for once, had absolutely no overdubs. What you hear is what you heard, exactly.

Following "Wavelength" (1978), it seemed that Morrison would move away from live shows and the records became less frequent. But in the eighties his output has remained prolific. Five albums in six years were accompanied by extensive outbreaks of touring and Dexy's Midnight Runners took a cover of "Jackie Wilson Said" into the Top 5. Morrison's music continues to explore a personal philosophy drawn from the rich heritage of Irish culture and his own musical background. For over twenty years Van Morrison has been a maverick troubadour, following no-one else's rules but his own, pursuing an artistic excellence and endeavouring to capture the creative spirit by moving ever on into the music.

New Order

Since New Order began in 1980 it has been the most successful group to remain on an independent label, regularly making the upper reaches of the charts in the UK and abroad. In that time a mystique has remained with the group, hanging over from the time that most of the band was in Joy Division. Much of this has to do with the group backing away from personality cults, promoting the idea of a complete, seamless entity in their music, sleeve designs and infrequent interviews.

Bernard Sumner, Peter Hook and Stephen Morris were members of Joy Division, a band which became one of the most influential to emerge from the swamp morass of punk. After a few brief tours and two acclaimed albums the group's singer Ian Curtis commited suicide. Many wondered whether the group could, or should, carry on.

No outsiders were brought into the new group: Sumner sang and Gillian Gilbert, a long-time friend, was added to the line-up, 'Ceremony', the first single, retained the majestic melodies of Joy Division but as the band evolved they came to make more use of state of the art technology. This was never used in a precious way. Individual parts of songs kept a rare simplicity and it was the interweaving and construction of the whole which gave New Order their identity.

A series of successful albums and singles, all of which topped the UK independent charts, was followed in 1983 by 'Blue Monday'. Not just the group's biggest seller, this single became the top selling 12" single of all time, remained on the UK national charts for months and even rose back to the Top Ten for a second time a few months after its first entry*. 'Blue Monday' fused disco beats, grand keyboards and a punk sensibility in a unique way, proving that New Order were capable of making fine electro-dance records.

Arthur Baker, NYC hip-hop producer, was drafted in for 'Confusion', a more radical, less successful rhythm work out. New Order, who never claim to be musical virtuosi, showed that anyone could come to terms with technology, dictate to it and produce tight music with rough edges.

In 1984 New Order took part in Channel 4's 'Play At Home' series, producing a film which revealed a dry humour and stripped off some of the unwanted layers of mystique, as well as their manager's clothes. The group has also tried to make innovative videos that avoid cliche. Jonathan Demme, director of the Talking Heads movie 'Stop Making Sense', made 'Perfect Kiss', and New York artist Robert Longo directed the 'Bizarre Love Triangle' video in 1986. This spirit of innovation infuses all of New Order's work and has pushed them to greater success, and in a more commercial field, than anyone might have predicted seven years ago.

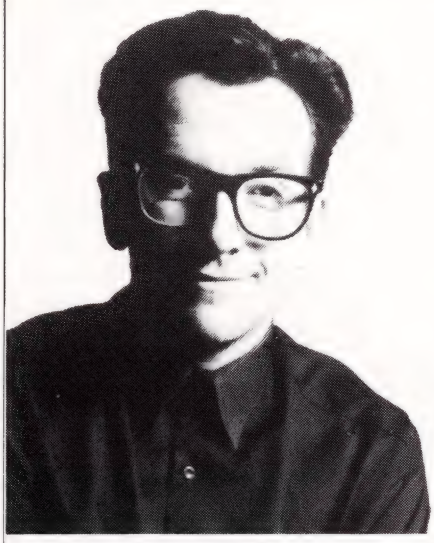
Ben E. King▽

Should you be wearing a particular brand of TV advertised jeans this weekend, you can count yourself in as having played a part in bringing Ben E. King back to performing. The success of the reissued 'Stand By Me' came as a big surprise to the singer and gives us the chance to savour one of the most distinctive voices in soul. Between 1959-1960, Ben E. King was the lead singer for The Drifters, cutting some of that Group's finest and biggest selling singles.

The group had turned professional in 1953, with both Clyde McPhatter and Johnny Moore providing lead tenor until they disbanded in 1959. This was a problem for manager George Treadwell who had both recording and concert contracts for the group. He came across a Harlem vocal outfit called The Five Crowns and persuaded them to become The Drifters. And by doing that, he turned Ben E. King into the lead singer for a group with an entirely different line-up from the one it had become successful with. Amazingly, that success was to increase.

'There Goes My Baby', the first single by the new Drifters became a huge hit. It was the first Drifters tune ever to go Top 5 in both the R&B and pop charts. The orchestral style was unusual and innovative for the time and Ben's baritone-turned-tenor style quickly caught the ear. The Drifters' sound developed under the studio supervision of the legendary Leiber and Stoller partnership. The music was perfect for the crossover market, using a Latin dance feel with memorable melodies, Their biggest success was 'Save The Last Dance For Me' which went to number one in America and number two over here. Ben's last hit with The Drifters was 'Spanish Harlem' produced by Ahmet Ertegun and Phil Spector. After this came 'Stand By Me', which brings us back to where we came in.

After some minor hits Stateside, King ceased making records until the mid-70's, although he continued to play gigs. The album 'Supernatural Thing', produced by disco star Sylvester was his only record until the reissue of 'Stand By Me'. In 1982, he rejoined The Drifters as replacement for Johnny Moore. This year he's performed UK shows before sell-out crowds eager to sample some more of that golden tenor voice.



Elvis Costello△

Declan MacManus has also been known as The Imposter, Tiny Hands Of Concrete and The Napoleon Of Crime (spot the deliberate mistake), but mostly he's been Elvis Costello. When the first Elvis died in 1977 'Music Week' expressed the hope that Costello's gimmicky choice of first name wouldn't rebound on him. They needn't have worried.

At that time the bitter and often savagely emotional content of Costello's lyrics seemed to be a more articulate version of the raw rage of punk. The music was no violent reaction to rock excess, but a development of the soul and R'n'B roots of pub-rock. With the formation of The Attractions in June 1977, Elvis found the flexible backing his songs required. For the next four years this combination produced a series of perfect pop albums and his singles, playing gigs which outshone those of every band in the country. So far, so good, but in retrospect these years of success are the least interesting part of Elvis' career.

Costello had been slipping country tunes into his set for some time before recording 'Almost Blue' in 1981, an album of C&W covers which shed light on the sources of Elvis' words and gave the band another opportunity to display the range of styles open to them. 'Imperial Bedroom' was a watershed record, deeper and more subtle, lacking the immediacy of earlier records but much more rewarding. And in 1982 Costello also wrote the clearest observation made in any form on the Falklands conflict. 'Shipbuilding', sung by Robert Wyatt, was the second best reason ever for keeping politics in pop ("Free Nelson Mandela" was the best — and Elvis produced that). In complete contrast 'Pills And Soap', released under The Imposter pseudonym and deleted on June 9 1983, was a stark, monochromatic indictment of a dehumanising government. This set of songs confirmed Costello as a writer of the highest-order.

Ever the man with the right song, Costello performed an emotional "All You Need Is Love" at Live Aid, a choice and a performance that caught the tone of the event more precisely than any other.

Last year two albums 'King Of America' and 'Blood and Chocolate' came out, the first featuring American musicians including James Burton, the only man with the distinction of playing guitar for both Elvises. A series of shows in London this year saw Elvis playing sets with both The Attractions and The Confederates, comprised of the 'King of America' musicians. Both shows featured entirely different songs and Elvis seemed relaxed and happy with each of them.

And there's hardly space to mention his production work with The Specials, The Pogues, Men They Couldn't Hang . . . or the film appearance in 'No Surrender'. For versatility, quality and the capacity to surprise there's no British artist of the last ten years to touch him.

The Woodentops▽

The Woodentops' progress has accelerated like an unstoppable snowball, picking up a steadily increasing quantity of new sounds, new fans and momentum as it hurls along.

Rolo McGinty had slogged around the country with groups like The Upset and The Wild Swans in the early eighties, learning the mechanics of music and putting together his own songs for future use.

The first choice for guitar had always been Simon Mawby, a long-time friend who'd been playing with groups in Bristol. Alice Thompson and her Casio came in, Paul Hookham was recruited as drummer and, after a few changes, Frank de Freitas emerged as bass player. From the start their songs were a cut above the rest. 'Plenty', the first single, was well received and live audiences began to swell. The rockabilly frenzy of 'Move Me' topped the independent charts in spring 1985 followed by 'Well Well Well' which displayed an awareness of the power of electronic rhythms and more than a passing familiarity with Can and Kraftwerk. The band had an obvious fascination with fast rhythm tempered by a desire for rich textures.

Paul left to join The Redskins and was replaced by Bennie Staples, a drummer of fluency and subtlety who could also whip up the tightest of beats. Gigs developed into traumatic rushes of speed colliding with uplifting tunes which, as with their appearance at this festival last year, were acclaimed by everyone present. 'Giant', released last summer, now stands as a snapshot of The Woodentops of old. By the time of its release the band were playing harder versions of the songs, still allowing the summery melody of 'Good Thing' to float out, but concentrating more on power than on the shadings of the album.

In the autumn a remix of 'Everyday Living' came out, transformed by the studio work of Adrian Sherwood. This gutsy version caught the shifting patterns of the song as it is now played.

By this time The Woodentops had become the band most likely to break out from the independent market into something bigger. Signed by Columbia in The States, they're now making inroads over there as well as in Europe. Unlike many bands on the UK independent circuit their sound is not exclusively bred from white pop and rock. The Germanic disco element leads smoothly into the rhythms of hip hop, there's an understanding of the use of space which develops from reggae, and the music is largely reliant on feel, on emotion from the gut level. 'Live Hypnobeat Live' may contain all the old favourites but it's no greatest hits package. What it shows is how much the style of the group has changed, how they've become punchier and more exhilarating, how they've twisted an altogether different from the separate strands that make up the whole. Now watch for the unusual spectacle of a snowball gathering speed while going up the mountain, heading for the top.

Husker Du

The sound and the fury of Husker Du in full flight is both affirmative and awesome. Affirmative because of the hope and defiance with which their songs face personal predicaments and problems, awesome through the force and all out attack with which they play.

Husker Du formed in Minneapolis in 1979. Their three piece line up of Bob Mould (guitar/vocals), Greg Norton (bass/vocals) and Grant Hart (drums/vocals) hasn't changed throughout eight albums, two of them doubles, and over twenty tours.

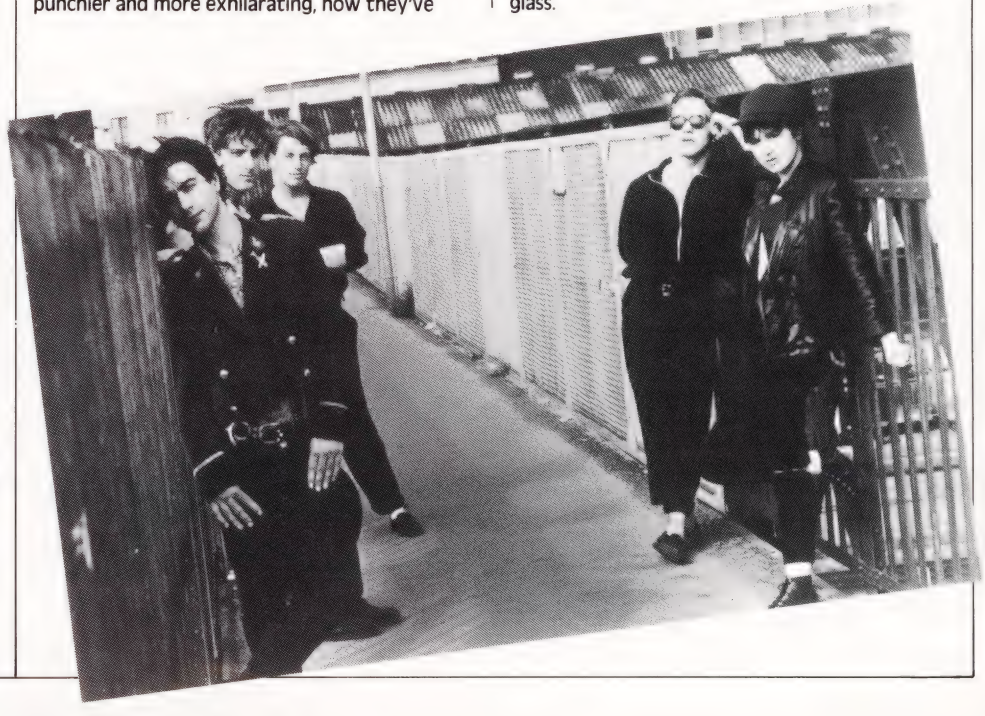
Within this wide frame of material Husker Du draw on elements of conventional rock, hardcore, metal and pop to build up a dense, hard hitting sound. But it is an intensely personal, human music with no place for unwarranted excess.

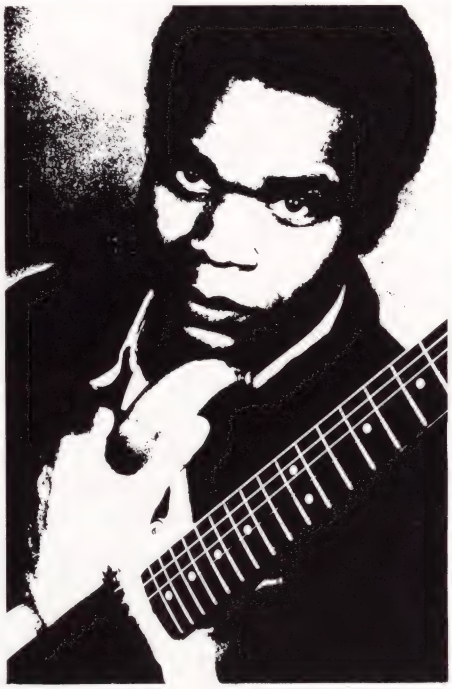
In the early eighties albums like 'Zen Arcade' and 'Metal Circus' spearheaded interest in the hardcore movement, but Husker Du were always more than the product of one scene. 1985's 'Flip Your Wig' was an album of classic songs that proved their diversity. " Makes No Sense At All" sounded like The Beatles' "Eight Days A Week" crunched up in a car grinder and spat out as a condensed, power-packed metal brick. The band's live set usually includes similar treatments of recognised classics, such as "Eight Miles High" or "Ticket To Ride".

When other bands cover such songs, the intention is often to pull them apart but despite their power, Husker Du are never destructive. Their sound is the product of earlier music, and these covers place the band firmly within a context, serving as a reminder that we can learn from the past but look to the future. "Candy Apple Grey", released last year, brought in more acoustic sounds, but the quieter moments such as "Too Far Down" were often the most emotionally charged. As a reflection of uncertainty, sadness and guilt, this album has few peers.

The recent "Warehouse; Songs And Stories" is their finest album to date. A set of twenty individual tales which collectively state that there are no easy answers, perhaps no answers at all, but by owning up to that fact a release of tension can be found. On recent American dates the band have been playing the whole album in its recorded order, which seems to show that they also know how good it is.

Rock is not dead: put a mirror in front of Husker Du and watch the steam cloud up the glass.





Robert Cray Band △

Robert Cray has had more than his fair share of acclaim. Eric Clapton reckons he's 'the best all-round talent on the scene at this moment' and his most recent LP 'Strong Persuader' is the most successful blues album ever on the American charts. Cray has regenerated the blues form for a whole new audience, dusting down tradition and injecting explosive shots of Stax soul and rock and roll. His Glastonbury appearance last year was a highlight of the weekend and now he's back again.

He was born in Georgia and as his father was in the services his childhood was spent on the move. Raised on R'n'B and soul, he moved onto rock and pop music in the early 60's before returning to pick up on the early blues records that still lay around his parents' house.

Cray and bassist Richard Cousins formed the band in Oregon in 1974. Disco reigned supreme, and although blues seemed to go underground the club scene still survived. Cray was cast as the bassist in 'Otis Day and the Knights', the band which appears in the 'Animal House' movie and John Belushi became a big fan after this. 'Who's Been Talkin', their debut album, was released in 1978, but the record to establish them was 1984's 'Bad Influence' which picked up awards in America and became the only blues album to top the independent charts in the UK. Following TV appearances on 'Whistle Test in 1985 the band toured the UK twice with great success.

'False Accusations' became the second blues album to top the indie charts and last year the group signed to Mercury and recorded 'Strong Persuader'.

Cray's blues combine a respect for the old form with a recognition that it must adapt. The clipped Stax style is apparent in many of the band's records and it's probably the tone of the lyrics which most resembles earlier blues. Cray's characters are in love with the wrong woman, the big bottle or anything they should steer clear from. But they can't, they have to carry on even though they know they should stop. It's a conflict of emotion that is only ever resolved in the music.

Last year the band supported Tina Turner and Eric Clapton, bringing their sound to a much wider audience. Cray may be the leader but the sympathetic support he receives from fellow members is crucial. This is a band in the real sense, not just a star and a pick-up group. For a long time the blues looked back to a former age for its heroes; now there's a genuine guitar master who can play with emotion and technical dexterity who is fuelling a revival in the genre's popularity. His name is Robert Cray.

Los Lobos ▽

Los Lobos had been following the one-way express to nowhere in the early seventies as a Top 40 covers band when they hit upon the musical cross-breed that pulled the train's emergency cord.

These five Chicano Americans acknowledged the musical exuberance of their Tex-Mex roots and changed the train's direction. The process was gradual, beginning with the quintet playing traditional Mexican-American tunes on acoustic instruments. Progress speeded up when they electrified their sound and hawked it around the L.A. club scene to devastating effect. They hooked the roots sound up with R'n'B and soul ballads, making the best use of their previous incarnation, and in 1983 recorded their first EP ". . . And A Time To Dance". This came out on the intrepid Slash label, which was also responsible for picking up on The Violent Femmes and other bands who were making experiments with different aspects of the American musical heritage.

1984 saw the release of the dynamic 'Will The Wolf Survive?', the band's first album, which affirmed the potential of their live shows. The accordian sound came to the fore, the album sold well worldwide and the band toured in Europe and Japan including some roof-raising dates in the UK.

Los Lobos success has been no overnight sensation and bears out the old truism about the band that plays together staying together. Years of one-night stands in bars and clubs has bred an empathy between the players that shows itself in the seemingly effortless eclecticism of their stage set. That level of exuberance and confidence is hard won but priceless.

In 1986 David Hidalgo guested on Elvis Costello's 'King Of America' set and the whole band appeared on Paul Simon's 'Graceland' LP.

This year a new record 'By The Light Of The Moon' has been released. Previous sets had included many of the band's old stage favourites, but much of this one was written in the studio. What this album proves is that Los Lobos are not in the business of recycling the past. They build on the foundations of various musical traditions, grafting elements of one style onto another to construct modern versions of them. The result is a sound that is definitely their own, a conclusion which is underscored by the growing depth of the band's songwriting, most of which is done by Hidalgo and Louie Perez. Emotions range from the lovesick balladry of 'One Time, One Night', to the good time stomp of 'Shakin Shakin Shakes' and much in between. Los Lobos have grown in popularity and in the scope of their musical talents. No doubt now that this wolf will survive.

The Proclaimers

The two Reid brothers hail from Auchtermuchty in Fife. As a duo with acoustic guitars they are often compared with the Everley Brothers: and since they wear glasses, the spirit of Buddy Holly is often invoked. But their debut album 'This Is The Story' shows that they are much more than easy critical fodder.

The Proclaimers sing of the wrongs that happen in Scotland today. There is a massive brain drain, talent opts for bigger money abroad and the government cuts the resources available to the country. Scotland as a nation has been wound down over the last eight years, its industrial base has been destroyed and its people have to stay and fight or leave and do well. The Proclaimers compare the current situation with the Highland Clearances of the eighteenth century when the people were forced off their land to make room for sheep. They stand up for the Scottish dialect and accent, refusing to subsume themselves under a barrage of English influence. And they do all this with style and wit, passion and love for their country. And they sing well too. Imagine a pair of nationalist costellos and you're close to defining the Proclaimers.

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DEMON RECORDS

DEMONS AT GLASTONBURY

Elvis Costello & the Attractions – The Man. FIEND 52 also on cassette & C.D.

Elvis Costello & the Attractions – Blood & Chocolate. X-FIEND 80 also on cassette & C.D.

The Costello Show – King of America. FIEND 78 also on cassette & C.D.

The Robert Cray Band – False Accusations. FIEND 43 also on C.D. & cassette.

The Robert Cray Band – Bad Influence FIEND 23 also on cassette & C.D.

Ben E. King – Here comes the night. Edsel ED 131

Barrance Whitfield & the Savages – Dig Yourself REU 1006

Taj Mahal – The Natch'l Blues Edsel ED 231

The Men They Couldn't Hang – Night of a thousand candles. FIEND 50 also on cassette.

Clive Gregson – Strange Persuasions FIEND 45

Green On Red – Gas Food Lodging Zappo ZONG 005

Taj Mahal – Taj Mahal Edsel ED 166

Paul Brady – Full Moon FIEND 34 also on C.D., cassette

The Communards ▽

Richard Coles and Jimmy Somerville first worked together in 1982 on a TV documentary 'Framed Youth'. The video chronicled the trials of adolescence — a theme that would later reappear in many of Jimmy's songs — and featured a song called 'Screaming' in which Richard accompanied Jimmy's first vocal performance.

Jimmy moved on to enormous success with Bronski Beat. His soaring high voice occupied the same tonal range as that of 70's gay disco star Sylvester but it could sound frail and strong at the same time. Towards the end of Jimmy's time in the band, Richard joined up for live shows and they continued to work together after Jimmy's much-publicised departure from the group.

Taking their name from the 19th Century French group of political dissidents, The Communards released their first single 'You Are My World'. The song's unusual key changes, string and piano instrumentation were far removed from the disco sound of Bronski Beat. Radio stations took fright at a gay love song and it became only a minor hit.

A similar fate awaited 'Disenchanted', a more angry song than its predecessor, but the Communards were becoming an increasingly popular live band through their work with Red Wedge. The line-up expanded throughout '85 and '86 and the band ended up as a ten-piece of seven women and three men. Strings and sax allowed for greater variety in the texture of the songs and gave Jimmy's voice a broader emotional canvas than he could ever have hoped to work with in Bronski Beat. The commercial breakthrough came in autumn last year when their High Camp cover of Harold Melvin's 'Don't Leave Me This Way' topped the charts for five weeks and became the UK's top selling single of 1986. The song was dedicated to the GLC, although this didn't cause many DJ's to mention the fact on air. Their eponymous first album also dealt with political issues, but never in a preaching fashion. 'Reprise' concerned itself with the problems of being poor in modern Britain and 'Forbidden Fruit' attacked the way that gay lovers are inhibited from expressing themselves freely.

The success of the album and single led to a sell-out UK tour and the next single 'So Cold The Night' with its strange Slavic sound reached number five. It's a song about voyeurism, so once again The Communards were putting previously taboo subjects into the charts. A re-release of 'You Are My World' fared better than it did first time round, but its still received little media support. This year the band have only played a few UK shows, including two triumphant performances in support of International AIDS Day.

That Petrol Emotion

That Petrol Emotion have grown up in public, progressing from a hesitant beginning to their current mix of lyrical anger and musical power.

The start was so hesitant because Sean and Damien O'Neill had both been in The Undertones, one of the most succesful pop groups with a punk attitude. When that group split, the brothers returned to Derry. The Undertones had never been a band to grasp the political issues which face the people of Ireland and both brothers had a growing awareness of the need to spell it out. Sean started the group with Raymond Gorman and added drummer Ciarain McLaughlin to the line-up in October 1984. Damien joined up after that and Steve Mack, a singer from Seattle, was the final addition to That Petrol Emotion.

Their first single was 'Keen', released in June '85 on the Pink label. This was a harder sound than might have been anticipated, and it was the precursor to a live set which would surely have surprised fans of the O'Neill's former group. Guitars didn't purr, they bit. Tunes struggled against a mean and darker atmosphere. The next single 'V2' took the process a stage further, leading the undeniable pop feel of the band into stranger and stronger structures.

The tour that followed these releases set the pace for the group's development. There was more frenzy and rage in the sound, a greater willingness to develop structures. Covers of Iggy and Beefheart numbers pointed the way to their first album 'Manic Pop Thrill' released last year.

In retrospect, it's an album of clues rather than resolutions. It catches the band in a stage of development, experimenting with different sound combinations. The off-beat 'Cheapskake' with similarities to Pere Ubu, is probably the track that has most in common with their new album 'Babble'.

This is one the finest albums so far in 1987. It reveals a group that has now sorted out its direction, and possibly one that is at the height of its powers. 'Babble' performs the same major surgery on rock music that hip hop does to soul-rooted, black dance music. TPE strive to redefine the simple relationship between guitar, bass and drums and over the whole the voice cries out in anger and defiance. It's not an easy album, it's often brittle, but it is always committed and passionate. There's a raw streak of personal feeling running through it which finds outlet in the sleeve notes on the Prevention of Terrorism Act and on the song 'Creeping To The Cross' which takes a stand against religious bigotry.

That Petrol Emotion toured this year to fuller houses and a better response than before. Their music has grown into an intense clamour which defies you not to listen. Catch them now and you'll catch a band at its best.

Trouble Funk ▽

GoGo is the pulsebeat that courses through the veins of the inner city of Washington D.C. It's a musical form which depends on a thunderous expert rhythm section and the undisputed kings of the style are Trouble Funk.

The band has been together since 1978, playing a constant round of clubs, high schools and huge halls in Washington. Albums filtered over to the UK, first on import and then on general release and they played their first dates in this country last year. These more than confirmed the expectations of the records: for many people, Trouble Funk are quite simply the hottest live band anywhere.

The GoGo style differs from New York hip hop and Chicago House by placing less reliance on studio technology and electronics than on the pure, raw power of conventional instruments. Trouble Funk is essentially an eight piece of bass, keyboards, guitar, trumpet, percussion and more percussion. Back home in D.C. they can play three nights a week, every week and fill the halls every time. And that doesn't only mean small clubs, it also includes 21,000 capacity halls.

The first Trouble Funk record to fill the UK dancefloors and set typewriters racing was 'Drop The Bomb' which featured a characteristically long percussive work out, chanted, half rap vocals, keyboard swoops and glides, and explosive intrusions from the horns and guitars. 'Dropping The Bomb', you'll be glad to know, is not a reference to approval of nuclear arsenals. It's a term of one-upmanship used by street gangs in Washington. The GoGo buzz spread throughout the UK via TV, press and clubs. An 'Arena' special on BBC2 featured Trouble Funk as well as other leading Washington bands and finally, in August 1986, the group played their first ever UK shows to packed houses.

But if all this reads like a story of an unstoppable rise to the top, then think again. GoGo's potential has been recognised by many other acts who have incorporated elements of its power into their show but because it has been seen as a strictly regional music in the States it has yet to break through in a big way. Trouble Funk have followed the only possible route and legged it round America as support act to a wide range of bands to get their music through to as many people as possible. A GoGo film, 'Good To Go', could have been the breakthrough but the music was let down by a disappointing script. And as with so many potent musical forms, a string of wheeler dealers has had the business end tied up to the detriment of many of the bands.

Last year a live album of the London shows, called 'Say What!' managed to catch the essence of Trouble Funk. An unending rhythmic barrage with horns and vocal swooping in: a dance beat which can go on for hours, subtly altering the pattern while keeping its strength: and throughout it all a sense of complete control from a band working to the height of its powers.

Taj Mahal

Multi-instrumentalist and expert musicologist Taj Mahal returns to Glastonbury having released his first album for eight years. 'Taj' is the result of five years of living in Hawaii, soaking up the music and the environment and incorporating them within his own cross-cultural style.

He was born in New York in 1942 and while at university in Massachusetts he immersed himself in the study of the roots of black music. His father had been a jazz arranger and through him Taj had begun to take an interest in the blues. But his musical net was to spread far wider than that.

While in Los Angeles in the mid-60's he spent time in an unfortunately unrecorded band, The Rising Sons. Unfortunate because Ry Cooder was also in the line-up. Throughout the 60's Taj helped to revitalise the blues in America while bringing out his Afro-Caribbean roots in the music. He sees his music in an historical context, always trying to relate the role of the modern musician to his forebears. Music was "a part of the community, a part of story telling."

As his parents were first generation Caribbean Americans, and his father had been a supporter of Marcus Garvey, it is, in retrospect, quite plain that Taj would have been one of the first musicians outside of the Caribbean to use reggae. Before Bob Marley, Taj was perhaps the only artist people in America and the Uk knew of who played reggae styles. Taj's understanding of the roots and function of music, often ignored by other musicians, is matched by his desire to be in control of his own life and business. For many years he has been arranging his own shows and selling records at them to avoid that control slipping away.

On stage it is the warmth of the performance that most easily communicates itself to the audience. Like his early associate Ry Cooder, Taj is committed to spreading both the joy and knowledge of music, and he also makes the connection between different styles coming from a common African root and tradition.

'Taj', the new album, shows off the full range of his versatility. High life and calypso ebb and flow with Hawaiian and juju styles with Taj ably supported by some of the finest US musicians. Steel drummer Robert Greenidge excels throughout and all the players combine to produce a sound that has an obvious respect for the traditions of the musical styles used, coupled with an inventive enthusiasm that keeps the music bubbling. Taj's voice still breaks into the gruffer style of old, but also displays softer, souful qualitites. Jesse 'Ed' Davis is happily still there on lead guitar and Nigerian Babatunde Olatunji is on congas. It's a cosmopolitan line-up playing music that unites the sounds of the world. Taj Mahal is much more than a blues singer, he's an ambassador for music and as such it's good to have him back here.

Michelle Shocked ▽

'The Texas Campfire Tapes' must be the only album which costs more to buy than it did to record. In the summer of '86 the head of the small UK label Cooking Vinyl arrived at the Kerrville Folk Festival in Texas and became intrigued by the young woman with a guitar, some self-penned songs and a punk haircut. He recorded her on his Walkman around a campfire with the sound of crickets and passing trucks in the background. Returning to England he was so amazed by the quality of the recording and of the songs that he released it just as it sounded. The resulting album went to the top of the independent charts.

Michelle Shocked was born in Gilmer, East Texas and infected with a Guthrie style wanderlust. In San Fransisco in 1983 she was involved in the hardcore punk scene and the Rock Against Racism movement, describing her music then as 'military acoustic'. Her songs are short stories, often prefaced by long and winding introductions and always rooted in personal experience. They're not straightfoward narrative, having the fragmented quality of Hunter Thompson or Raymond Carver, but the insight and quality is astonishing for someone still in her early twenties.

Her travels have taken her to New York and Amsterdam as well, and from each place she extracts stories of people and situations that have affected her. 'Graffiti Limbo' tells the story of a young black New York graffiti artist who was beaten to death by transit police. The nervous confessional style of earlier female singer/songwriters is not for Michelle Shocked. As with others such as Phranc there's more awareness of the outside world in her songs. Michelle's vocal inflections have similarities with those of Rickie Lee Jones and a developed sense of humour is also shared by both artists.

The success of 'The Texas Campfire Tapes' brought her to Britain earlier this year and she embarked on a hugely successful tour. UK audiences were taken by her boho, hobo tales, here confidential and intense approach and her ability to spin out a prickly and thought-provking story. She appeared on both 'The Tube' and 'Whistle test', whose presenter Andy Kershaw was an early convert to the LP.

The crickets and rumbling trucks may have been the best way of selling such an off-beat talent, but after these shows, audiences knew that the songs and personality of the singer didn't require any additional back-up.

Julian Cope

Last year one of Britain's top Dinky car collectors became a born-again pop star. Julian Cope, leatherman, microphone abuser and exploded teardrop was back on centre stage to the delight of many and the confusion of more.

Cope's first band was The Crucial Three, an unrecorded trio which also included Ian McCulloch, later of the Bunnymen and Pete Wylie, mainman of Wah! Three such egos could not exist together and Cope went off to start Teardrop Explodes, a cult outfit that somehow made it onto the national charts.

'Treason' and 'Reward' were crucial singles, 'Kilimanjaro' the vital album. Julian had wanted to call it 'Everyone Wants To Shag The Teardrop Explodes' but this wonderful idea was stillborn. Cope became a byword for excess, lunacy and beautiful strangeness and the rest of the band couldn't compete. The Teardrops imploded leaving two classic albums behind them and Julian went further on towards the edge.

On the cover of 'Fried' Julian hid underneath a tortoiseshell, obscuring the golden locks and tall figure that made him a Wizard, A True Star. This was the first Cope solo LP, an almost deliberate attempt to go underground and test the strength of his following.

'World Shut Your Mouth', the next album, wilfully failed to include the track of the same name and sent Julian's reputation scurrying down a rabbit hole. Only the most devoted were following him this far. Many of the songs were re-runs from the Teardrops, remnants of the group's lost third album.

Then in 1986 he re-emerged from the tunnel with the single 'World Shut Your Mouth'. Brassy, bold, catchy and relentless it was his biggest hit for years. Live shows included a long drawn out segue of this and the old Teardrops favourite 'When I Dream'. Julian acquired a fesh young band and took to launching himself off a customised microphone stand. The older fans revelled, the little girls understood: Julian is a Star.

'Trampolene' came next, a hot rocks bouncer of awesome proportions. The modestly titled 'St. Julian' LP came out this year and confirmed the re-emergence of Julian Cope.

This revitalisation is one of the most pleasant surprises of the last two years. Cope has always had a gut instinct that makes for perfect pop, something between walking the tightrope without a safety net and playing on the grass with children. Julian Cope is a one-off with a past packed full of records that should all have been Top 5 in a perfect world. Now it seems he has the will and the way to make it happen. This could be the biggest cult in the world.

Courtney Pine △

Courtney Pine has brought British jazz to the attention of a wide new audience through his work with The Jazz Warriors, The World's First Saxophone Posse and his own quintet. His approach to jazz music is positive and the best thing is that he has not yet reached anything like his full potential.

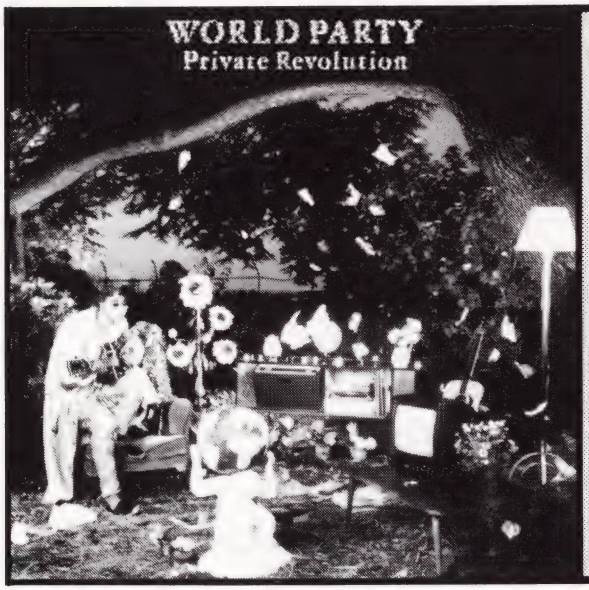
At school he played clarinet but he soon moved on to the saxophone. His first forays were in the reggae and funk fields, appearing with General Saint and Clint Eastwood as well as Hi-Tension. he had a natural feel for the instrument and wandered into jazz almost by accident. seeing the sleeve of 'Way Out West', which showed Sonny Rollins in gunslinger pose with his sax under one arm and a stetson on his head, he began to play along with the record, led by instinct rather than technique.

Rollins led him to Coltrane, Lester Young and Albert Ayler and as Courtney became immersed in this music he drifted out of the reggae scene. His first jazz gigs were with John Stevens and his name began to get around when he played with Charlie Watts' big band at Ronnie Scott's. In 1984 he set up Alibi Jazz Arts as a forum for young black British musicians and from this grouping The Jazz Warriors developed.

This outfit is 19 strong at its peak and subdivides into smaller units when necessary. Many of the players came into jazz from the same areas as Courtney and he feels that a black British style incorporating elements of reggae, calypso and other West Indian music is bound to develop.

In 1986 he sat in with the renowned Art Blakey and The Jazz Messengers, the most respected breeding ground for new talent in jazz, and also played with Elvin Jones. Last autumn his debut album 'Journey To The Urge Within' came out. It received unprecedented coverage in the rock press and national papers, neither of which media is particularly noted for supporting modern jazz. As an ablum 'Journey' marks a watershed between Pine's career so far and its future possibilities. It combines moments of improvisation with other more structured material. It also demonstrates the strength in depth of black British jazz, which Pine prefers to term 'Afro-Caribbean classical music'. The musicians on the album are young and the efforts of each seem to spur the others on to create a more distinctive sound.

The Courtney Pine Quintet has played around the country throughout the last year, progressing from clubs to large seated venues. Pine is still young and has a large weight of expectation to carry. His achievements so far are astonishing but the journey has only just started.



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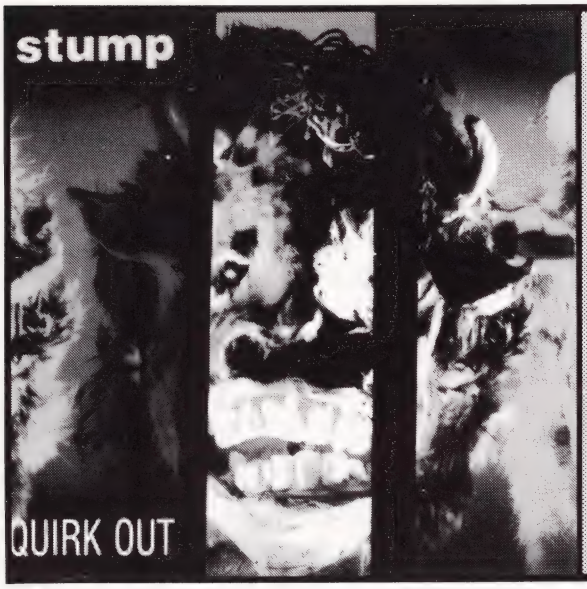
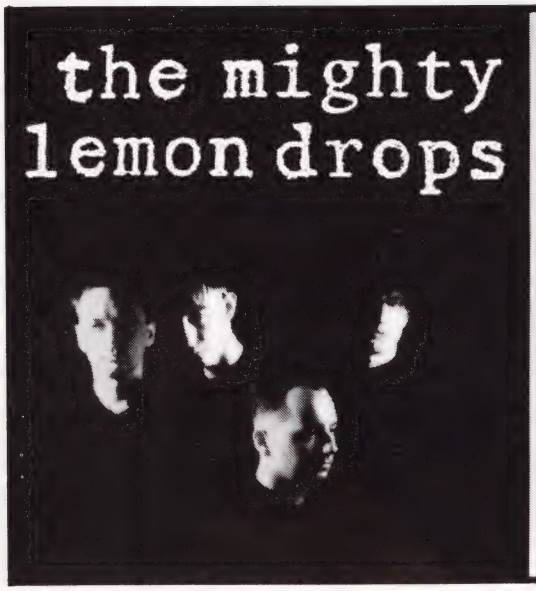


STUMP

QUIRK OUT

ALBUM · CASSETTE



HAPPY HEAD

THE MIGHTY LEMON DROPS

HAPPY HEAD

ALBUM · CASSETTE

Andy Sheppard Quartet

Andy is a self-taught tenor and soprano sax player. His career has taken a big leap forward this year and he's just been signed up by Island.

He formed the band Sphere ten years ago and with them won the Young Jazz Musician of the Year competition. Following this he went to Europe and played with a number of artists including Urban Sax. Returning to England he made a second album with Sphere and moved to Bristol where he started his own quartet. The group's music is melodic and accessible and also packs a lot of power. In this year's Jazz Sounds Competition televised on BBC2 the band came second and Andy was voted Best Soloist. The day after he was phoned by Island and signed to a five album deal. Current work includes a film score with the RPO, and he has also joined the George Russell Orchestra, a 15 piece packed with modern jazz luminaries.

Misty In Roots

Misty are a British reggae institution. Formed twelve years ago in Southall as part of the People Unite Musicians Co-operative, they've harnessed roots reggae sounds with songs that deal in the experiences of black Britons.

Misty were instrumental in bringing Rock Against Racism to the fore but didn't release an album till 1980. 'Live At The Counter Eurovision' still stands as one of the great live reggae albums of all time.

An African tour inspired the next album 'Earth' which took a hard look at the problems of famine and the politics of the continent. Here in the UK, Misty have also experienced the darker side of the state when the People Unite HQ was raided by police after a National Front march. Their equipment was smashed, band members were severely injured and the house was so badly wrecked that it had to be demolished. This experience served to unite the band into an even stronger unit.

Misty's reputation is still based on their lethal live show. Twelve years on, still hard, still fighting, still playing some of the sweetest and most forceful reggae there is.

Weather Prophets

When Peter Astor split The Loft to form his new band, most people were keener to pick upon the huge amount of black leather the new lot wore. All this stopped with the release of 'Almost Prayed', one of last year's finest singles, built on a clean, steady rhythm and clear, bright guitars. The Weather Prophets didn't mess about, they polished up diamond songs until they shone.

The group signed to Elevation, popmeister Alan McGhee's label which he hoped would become the Elektra of the eighties. 'She Comes From Thee Rain' plundered the McGuinn guitar catalogue and stands as one of this year's finest 45's and the debut album 'Mayflower' came out last month. The Weather Prophets exploit the solidity of R'n'B, Brit variety, allied to some memorable hooks and tight guitars. Leather trousers are hip, great songs, which they also have, are hipper.

Stump ▷

Other new bands strive to be cute: Stump are acute. It was easy to compare their first EP, 'Mud On A Colon' with Beefheart because of the characteristically itchy guitar and strange voice howling surreal words. But the words of gangly singer Mick Lynch are sharp observations on the compost of life. 'Buffalo', with its cult catchphrase of 'How much is the fish?' became a firm video favourite on 'The Tube', and the song benefited from an expensive (by independent standards) production on the band's mini LP 'Quirk Out' released at the end of last year.

Stump could have been pigeonholed in the wiry, wacky slot, but they always manage to slither out of categorisation. Rhythms create and fill space in the way of reggae, funk or African music while the guitar gnaws at the entrails of a song. Stump overturn logic and view the world from a twisted bottom up angle, but retain the ability to point the finger, as on 'Eager Bereaver', a song 'about' arms dealing. And if the idea of pointing fingers while looking from the bottom up appeals, then so will Stump.

The Triffids

Australia seems to be full of good bands and The Triffids are the ones who perhaps best encapsulate a feeling of their native continent. David McComb's songs have a feel for open territory and the grandeur of space which he links with the individual's capacity for emotion.

Two recent albums 'Born Sandy Devotional' and 'In The Pines' explore these areas in a quasi-epic manner which takes in the sheer scale of his subjects but never drowns them in a tidal wave of bluster and bravado.

The band played at London's ICA this year, using film backdrops to emphasise the breadth of their songs and to contrast them with the physical slightness of the people who inhabit the terrain, both geological and emotional. The Triffids colour a broad canvas in tiny, fragmented details which build to form an impression. Big, magnificent songs that wrap around a subject, highlighting every facet. And a big, magnificent sound to go with it, one that retains the personal touch while hoping for so much more.

The Mekons ◁

The group originally came together in Leeds at about the same time as The Gang Of Four and made several classic singles of the punk era, including the triff 'Never Been In A Riot'. RAR stalwarts and supporters of a variety of good causes they were in spirit the precursors of the shambling bands.

The new Mekons operate in a different musical territory but with much of the same spirit. Signed up with Vindaloo Records along with the Nightingales they explored the less sentimental sides of country music with great effect. Their new album 'Honky Tonkin' dares to evoke the spirit of Hank Williams in its title. The Mekons combine post-punk energy and political awareness with a slight skewing of the country form, taking it back to starker roots, reclaiming it as music for the people rather than a showbiz schmaltz form.

Baddoo International

Ben Baddoo has long been considered one of the most outstanding African Drummers working in the U.K. He has for many years been at the forefront of the development of African music, and has formed, and performed with, various drum and dance groups around the country, including Ekome and Steel an' Skin. Recently, Ben and become interested in the combination of melody and rhythm, which has led to the formation of Baddoo International. Using musicians of varied backgrounds and nationalities, including African, Jamaican, Australian and Irish — the Irish element being ex-Talisman saxophonist Brendan Whitmore — Ben has put together a powerful driving eight-piece band which combines all the best elements of African and European music. A special introductory "mini-album" has been recorded for release to coincide with the Festival.

The Jazz Defektors

The Jazz Defektors began as a four piece dance group way back in 1977 when jazz dance was not the hippest thing on the block. The four Manchester lads graduated to performing with Kalima and ACR, and their stylish fast footwork soon got them on to TV.

In 1985 they became a fully-fledged band, recruiting six of Manchester's best musicians to whip up a cocktail of latin rhythm, pop sounds and smart brass to complement the footwork and occasional scat vocals at the front. Picked up by Julien Temple for 'Absolute Beginners', the J.D.'s were one of the few acts to enhance their reputation through the movie. Last year they performed with the legendary jazz drummer Art Blakey at the Camden Festival. The sharp dance style of Salts, Barry, Mark and P.C. has been featured in numerous videos, but the stage show also proves that their vocals shine as brightly as their shoes.

Rodney Allen

Rodney Allen is often compared with Billy Bragg, but beyond the obvious style of one man, one guitar and a set of self-penned songs the comparison ceases to have much meaning.

Rodney, who lives in Pilton close by the festival site, writes songs from the viewpoint of an adolescent coping with the pressures of growing up. It's his own experience and observations from his recent past — he's only just 19- which go into these songs, many of which are now available on his first album 'Happysad'. He's much in demand in the South West, and has played in Bristol with many of the country's brightest new hopes. His songs display a maturity in style and awareness of situations that belies his age. And the best thing is that they are real songs, not just rants or idly slung together lines from a notebook.

On stage his enthusiasm and guts carry the show, well supported by the clarity of his meaning and the optimism and bittersweet humour of the songs.

The Primitives ◁

The Primitives, a four piece from Coventry, wear their hair in the fashionable McGuinn/Bobby Gillespie style, albeit a touch longer, and pour out singles that froth up like a cappuccino.

Tracie the singer comes over like Marianne Faithfull swimming over a sea of noisy, fuzzed up guitars. In slightly over a year the band have made two fine singles, "Thru' The Flowers" and "Really Stupid", both tightly packed with melody and imagination.

So it's not just the haircuts which sit on the fringes of sixties style, it's also the group's resolve to hang onto good tunes. "We Found A Way To The Sun" is one of the best, bubbling and enthusiastic, and the well of inspiration which produced that one doesn't look drying up.

The Chesterfields

This Yeovil-based four piece have had three singles in the independent charts in the last year, and have just released their first album, 'Kettle'. Fresh and immediately appealing guitar pop is their hallmark, and their set is packed with strong tunes that take their cue from the deceptive simplicity of Edwyn Collins, early rock'n roll, and plenty of other sources of solid songwriting.

Much of the band's swift and surprisingly easy rise is due to their live set. They attack the songs with relish but never sacrifice the strength of a melody to a bludegeoning treatment. In this respect the frequent comparisons that have been made with The Housemartins is correct. Their last single 'Ask Johnny Dee' proved how much maturity the band has added to their style in a year, opting as it did for a strong, commerical production of a song which would surely have made an impact on the national charts had it been on a major label.

The Brilliant Corners

The last year has seen the band take some major steps in bringing their sound to a large audience. Following last year's appearance here, the Bristol quartet added a trumpet player to the line-up, giving an extra melodic thrust to their songs. A succession of improving records over the last three years culminated in the release of the 'What's In A Word? LP last November, a wonderfully sharp set of love songs that moved from the particular to the general, humour to sadness, picking out all the varied strands of adolescent emotion. Their live set, a previously erratic affair, took on a consistent shape without dulling the better parts. A low-budget video of 'Brian Rix' was shown on 'The Tube' and led to the knighted King of Farce volunteering his services for a remade video, and a new recording of that song has brought the band to the attention of several major labels.

The Soup Dragons ▽

When the band's first single came out last year, people were quick to equate The Soup Dragons with the 'shambling' bands which were then so fashionable. The short, sharp buzz shock of "Whole Wide World" provided a lift on the radio and at discos but the next single 'Hang Ten' proved that this Glasgow four piece were capable of developing their style. 'Head Gone Astray', released early this year, the previous rush and enthusiasm but also added a better understanding of songcraft, with the chorus held back until just the right moment and guitars playing around the tune rather than over it.

As their songs progressd, so do the sizes of venues which they need to play. The band are a firm live attraction, playing with increasing confidence and maturity- and most of them are still in their teens. They may be building for the future, but that doesn't mean they're not a whole barrel of fun right now.

Chorchazade

Playing with space, creating gaps and tightening tension are all main features of Chorchazade's music. Reminiscent of groups like Wire, The Fall and Captain Beefheart, theirs is an edgey noise which builds slowly and intricately, often leading to an unleashing of furious power.

The band is based in Bristol and released an EP in the summer of 1985. This was followed by their first album 'Made To Be Devoured' at the end of last year. They have developed from a rather ramshackle beginning, when their ideas outstripped ability, into a brooding musical force with an excellent understanding of dynamics. Live work has been limited, in the main, to the Bristol area, but this effective, uncompromising band are well worth your attention.

Blue Aeroplanes

If any band ever deserved the epithet 'eclectic', that band is Blue Aeroplanes. Folk-rock settings of Auden, an intrepid crash through Tom Verlaine's 'Breakin' In My Heart', 60's art pop, lots of guitars, punk energy and a wild dancer are only some of the ingredients in the mix.

The Aeroplanes have existed, in various incarnations, for four years and have released two albums. 'Tolerance', from 1986, was well received in all quarters and led to a live appearance on 'Whistle Test' earlier this year. Fronted by Gerard Langley, poet, Lou Reed fan and Dylan buff, the group sails through all styles and periods of pop music, picking up passengers at every port of call and finding a way for them all to get on. At the side of the stage John Stapleton scratch mixes spoken word and old Aeroplane records into the heart of the songs, while Wojtek dashes around like a Northern Soul fan pumping iron. Eclectic is most certainly the word.

Robyn Hitchcock And The Egyptians

The Egyptians' performance on Stage Two last year was one of the finest of the weekend. Hitchcock's surreal monologues and 'Alice In Wonderland' lyrics were well backed by the group's sympathetic rocking style, and an acappella number about Freudian psychology stole the day. Robyn Hitchcock formed The Egyptians from the remains of The Soft Boys, one of the most influential cult bands of the 70's. Between bands he'd made a couple of solo albums which owed much to the myth of Syd Barrett. The Egyptians have been in big demand on the live circuit since the 'Gotta Let This Hen Out' live album, and attract a motley audience of spikeys, hippies and guitar bores who want to study every move of Robyn's hands.

"My music is designed to make you vibrate internally until the top of your head comes off and all this quick-drying foam comes out. I'd like to make people feel like toothpaste under unbearable pressure", commented Robyn in an equally strange interview recently. What more can one say?

The Tommy Chase Quartet

The titles of Chase's most recent ablums — 'Hard' and 'Drive' — symbolise the no let-up, crackattack approach of the UK's finest hard bop outfit. Chase is a hard looking, aggressive drummer who leads from the back, encouraging his younger musicians to look good, play better and be the best.

The frantic hard bop style isn't for the faint of heart and has won many younger fans over to jazz. The Chase Quartet have had a long residency at London's Wag Club, but they also spread the word up and down the country, winning fulsome reviews wherever they go. Listen out for the disciplined fury of their version of 'A Night In Tunisia' and you'll hear why this quartet took the best bandleader and best album prizes at 'The Wire's' British Jazz Awards in 1986. The other members' of the Quartet are: Kevin Flannagan (sax), Martin Klute (bass), and Mark Edwards (piano).

Green On Red

With The Long Ryders and The Dream Syndicate, GOR hit the UK in 1985 touted as the new hopes of American rock. Their 'Gas Food Lodging' LP was acclaimed as an inventive return to a more traditional style. Singer Dan Stuart surely did sound like an early Neil Young and the rest of the band had the musical presence of Crazy Horse, but their vision of America was realistic and up to date. The group signed to Phonogram and released a mini-LP, 'No Free Lunch' which bettered the sound of 'Gas Food' although the songs were not as strong.

This year the band returned with a new ablum 'The Killer Inside Me' which is their best to date. It's a more urgent record, Chuck Prophet's solos tear through the songs and Stuart's recognition of America's problems remains strong. "Cheap labour, that's how the west was won", he sings, smashing the cowboy myth into the dust. GOR are more soulful than before, but they still know where to land the killer punch.

The Smithereens

The band hails from New Jersey and their sound draws on the best sixties influences from both sides of the Atlantic. Their first ablum 'Especially For You' came out at the end of last year. Punchy and aggressive, it recalled The Kinks, The Beatles and even Nick Lowe as the group reassembled the icons of sixties music into an eighties format. The album was followed by a single 'Behind The Wall Of Sleep' which contained deliberate references to The Stones in its lyrics. The Smithereens play a full-blooded form of pop and roll which relies on the melodic capabilties of the guitar and songwriting which echoes the qualities of their sixties forebears.

Barrence Whitfield And The Savages ◁

Barrence Whitfield has the chunky frame of a boxer, a voice of raw, exuberant power and the cheek to work in some James Brown footwork on stage. With the no-holds barred backing of The Savages, he's been packing them into sweat joints around New England and made two albums, the second one 'Dig Yourself' being available on general release in this country.

Championed by Andy Kershaw, the band came over here last year to play a couple of prestigious dates and fried supercool audiences at thirty paces. With input varying from New Orleans Rock and creole, Little Richard flash, rockabilly and all points further along the same line, The Savages are one of the finest working club bands in the States. Whitfield's dynamic stage presence carries them over the edge and the combination is one unstoppable hell-raising show. This is earthy, roots music that pulls no punches. The set is brimming with obscure classic covers treated with the crazed intensity they deserve. There ain't nothing like a party, and there's precious little like this one.

Gaye Bikers On Acid

The paint stained Marshall stacks bear the words 'Surf Punk'. The four members of the band are greasy, dirty and mean looking. The giant noise connecting the amps and the grease subverts heavy metal, locks Hawkwind in a padded cell with Frank Zappa and feeds them reruns of 'Star Trek' as the only diversion. 'Everythang's Groovy', the first single from this Leicester band, was sly, funny, loud and disgraceful. Everything about them was so uncool that they had to be good, and they were. The new 'Nosedive Karma' uses a metallic punk disco drum sound, TV cut-ups and grungey noise to make a thundering dance noise which has no right to exist.

GBOA are knowingly trashy, quite rightly fully of themselves and wear leathers and jeans that have seen better days. OK, seen better decades. Their music isn't sensitive, smooth or pleasant. But it's a fine racket.

El Sonido de Londres ▽

The raw, authentic salsa sound of El Sonido shouldn't be possible. Before their arrival on the London circuit, no-one seriously believed that any band outside of New York could handle the intricacy, passion and infectious mania of the style which combines call and response with Cuban rhythms.

El Sonido are a nine piece of two South Americans, six Englishmen and a Portugese put together from flautist Stan Rivera's band Valdez, who played the right sounds but were too numerous to make any economic sense in this country. Many of the band also play with outfits like Working Week, Onward International and Loose Tubes. Vocalist Luis Avenando came from Venezuela to Europe 25 years ago and is recognised as one of the finest salsa singers this side of the Atlantic. In the last year they've played around the UK, bringing salsa to uncertain audiences who became swift converts to the style. It's a passionate, percussive form which aims directly at the feet and brings a smile to the face. As yet they haven't made any headway in the business of selling records, mainly because their refusal to compromise the music has given a headache to major labels who can't envisage sales for the undiluted power of the band. Get on the good foot and prove them wrong.

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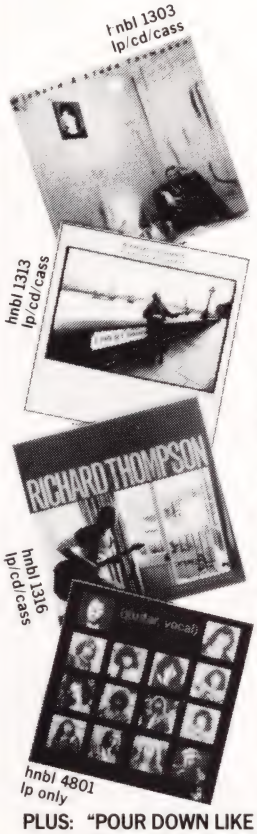

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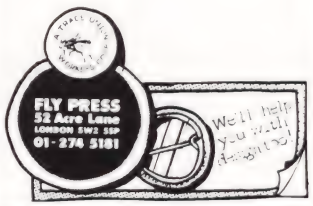

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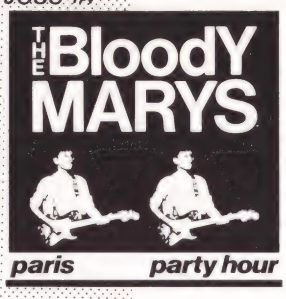

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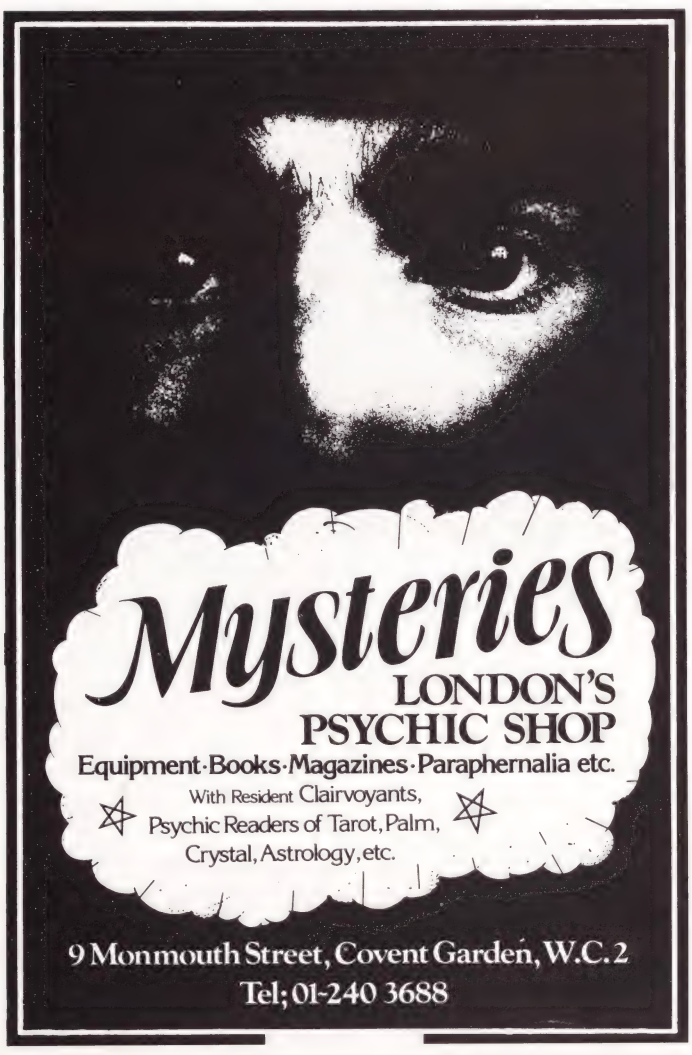


Times	2 STAGE TWO Site Plan Reference: 2 Information Pages: 23–25	10 CINEMA Site Plan Reference: 10 Information Pages: 40–41
9AM		
10AM		
11AM		
12AM		
1PM	NIK TURNER'S ALL STARS	
2PM		
3PM		
4PM	THE BIBLE	
5PM	CHORCHAZADE	
6PM	LOGGERHEADS	
7PM	DOCTOR'S CHILDREN	
8PM	THE FLAT MATES	
9PM	CRAZY HEAD	
10PM	THE VOICE OF THE BEEHIVE	DREAMCHILD
11PM	BADDOO INTERNATIONAL	
12PM		CONAN THE DESTROYER
1AM		COMING UP ROSES
2AM		
3AM		

EVENTS

Friday

Times	1 STAGE ONE Site Plan Reference: 1 Information Pages: 13–21	2 STAGE TWO Site Plan Reference: 2 Information Pages: 23–25	3 WOMAD STAGE Site Plan Reference: 3 Information Pages: 34–36	4 WOMAD MARQUEE Site Plan Reference: 4 Information Pages: 34–36	5 ACOUSTIC STAGE Site Plan Reference: 5 Information Page: 37
9AM					
10AM					
11AM				CHILDREN'S INSTRUMENT-MAKING WORKSHOP	
12AM	WORLD PARTY	THE GLEE CLUB	EUROPA KIADO	FARAFINA WORKSHOP	TOUMANI DIABATE
1PM		AUTOMATIC DLANINI		BURKINA FASO	KEVIN BROWN
2PM	THE MIGHTY LEMON DROPS	RODNEY ALLEN	NAJMA	SAMPLING TECHNOLOGY W/S	CYNDY STRATTON
3PM	HUSKER DU	THE CHESTERFIELDS	ABDEL ADZIZ EL MUBARAK	SAGAR N'GOM: DRUM W/S	TONY JENNER
4PM		EDUARDO NIEBLA AND ANTONIO FORCIONE			NICK PICKET
5PM	BEN E. KING	ANDY SHEPPARD QUARTET	FARAFINA AND JON HASSELL	TANANAS	COLLECTIVE TITLE
6PM		MICHELLE SHOCKED			
7PM	ROBERT CRAY BAND	THE OYSTER BAND	CIEGUITO DE NAGUA	SELDA	KEVIN BROWN & BAND
8PM		THE SOUP DRAGONS	TOUMANI DIABATE AND AMADU JOBARTEH	THE OYSTER BAND	CLIVE GRIGSON & CRISTINE COLLISTER
9PM	JULIAN COPE	ROBIN HITCHCOCK AND THE EGYPTIANS	THE BHUNDU BOYS	BRIJ NARAYAN	DOONICANS
10PM		THE SMITHEREENS			THE MEN THEY COULDN'T HANG
11PM	NEW ORDER	EL SONIDO DE LONDRES			ANDY WHITE
12PM					DENISE BLACK & KRAY SISTERS
1AM					
2AM					
3AM					

Times	6 THEATRE MARQUEE Site Plan Reference: 6 Information Pages: 38–39	7 THEATRE WORKSHOPS Site Plan Reference: 7 Information Pages: 38–39	8 OUTSIDE THEATRE STAGE Site Plan Reference: 8 Information Pages: 38–39	9 CHILDREN'S WORLD Site Plan Reference: 9 Information Page: 43	10 CINEMA Site Plan Reference: 10 Information Pages: 40–41
9AM	DAVID MICHELSEN & HIS PICK-UP PARTY				
10AM			PROFESSOR AND MADAM PANIC	MOSAIC	
11AM	MALCOLM HARDEE JUNGER & PARKER	NAZREEN	STEPHEN POTTINGER	TREE THEATRE	
	THEATRE ROTTO		FOUR MINUTE WARNING	GOG THEATRE FRANTIC ANTICS	
12AM		BEN BADDOO & ALAHA		WHISPER & SHOUT	
			CHRIS LYNHAM	TERRY LEE STOMPY	
1PM	JENNY ECLAIR			GOFFEEE	
			FLYING ALLIGATORS	LIVING DAYLIGHTS TREE THEATRE	
2PM	ATTIC THEATRE	TICKLED PINK CIRCUS		RYVITA	
		UNIVERSAL CUSTARD PIE COMPANY	STEPHEN POTTINGER	ROSY	
3PM	SUE BRADLEY	WORLD TREE THEATRE COMPANY	MANDY KNIGHT	SHIKISHA WHISPER & SHOUT	
	SKINT VIDEO		HAGGIS & CHARLIE	SWALLOW TAIL	
4PM	MASKS OF MEPHISTO			TERRY LEE	
			THE BIG J	FRANTIC ANTICS LIVING DAYLIGHTS	
5PM	NAZREEN MIKE FREENEY MANDY KNIGHT	HAGGIS AND CHARLIE THE JIVING LINDY HOPPERS	HOPE AUGUSTUS	STOMPY	
	DAVID MICHELSEN		CHARMIAN HUGHES	NFSC	
6PM		WORLD TREE THEATRE COMPANY	STEPHEN POTTINGER	GOFFEEE	
	MALCOLM HARDEE JENNY ECLAIR		RICHARD CUMING	TERRY LEE RYVITA	
7PM	ZIPPO FRANK CHICKENS		HOPE AUGUSTUS		
		TICKLED PINK CIRCUS	FOUR MINUTE WARNING		
8PM	GREATEST SHOW ON LEGS		RICHARD CUMING		
		UNIVERSAL CUSTARD PIE COMPANY	CHARMIAN HUGHES		
9PM	SALLY MCLEAN AND KATE FEENEY	SUE BRADLEY	MAJIC THEATRE		SPIRIT OF ALBION
	GERRY SADDOWITZ				
10PM	HAGGIS AND CHARLIE				CLOCKWISE
	HOPE AUGUSTUS	PROFESSOR AND MADAM PANIC			
11PM	CHRIS LYNHAM				UP IN SMOKE
	NAZREEN CHARMIAN HUGHES				
12PM	AVANTI DISPLAY				
	THE BIG J				OVER THE EDGE
1AM	THE ZAP CLUB PRESENT: IAN SMITH,				
	OPEN SECRETS, JENNI CRUSE, JOAN COLLINS'				
2AM	FAN CLUB				
3AM					

Times	1 STAGE ONE Site Plan Reference: 1 Information Pages: 13–21	2 STAGE TWO Site Plan Reference: 2 Information Pages: 23–25	3 WOMAD STAGE Site Plan Reference: 3 Information Pages: 34–36	4 WOMAD MARQUEE Site Plan Reference: 4 Information Pages: 34–36	5 ACOUSTIC STAGE Site Plan Reference: 5 Information Page: 37
9AM					
10AM					
11AM	JONNY SMITH SOUND			CHILDRENS INSTRUMENT –MAKING WORKSHOP	PATTON'S MIMERS
12AM	RODNEY ALLEN	TO BE CONFIRMED			CHARLIE HERNSHAW QUINTET
1PM	THAT PETROL EMOTION	THE JAZZ DEFEKTORS	CIEGUITO DE NAGUA	W. AFRICAN DRUM W/S	JACKIE EVANS
2PM					ARNOLD BOLT
3PM	PAUL BRADY	BLUE AEROPLANES	CHARLIE ASAAH PAPA AND GRAFFI JAZZ	BRISTOL SCHOOL OF SAMBA	DINNER LADIES
4PM	THE WOODEN TOPS	REAL SOUNDS OF AFRICA	RUMILLAJTA	SAMPLING TECHNOLOGY W/S	JOHN KIRKPATRICK
5PM				TOUMANI DIABATE & GUESTS	FATHER'S FOOTSTEPS
6PM	RICHARD THOMPSON	GREEN ON RED	NAHID SIDDIQUI		EVERY PUNX MOTHER
7PM		THE CHILLS		MCDERMOTTS TWO HOURS	
8PM	LOS LOBOS		MICHELLE SHOCKED	FATALA	RICHARD THOMPSON
9PM		THE TRIFFIDS	INSPIRATIONAL CHOIR		
10PM	ELVIS COSTELLO	WEATHER PROPHETS		KRISHNAMURTI SRIDHAR	HANK WANGFORD
11PM		MISTY IN ROOTS	REAL SOUNDS OF AFRICA		DENISE BLACK & KRAY SISTERS
12PM					
1AM					JOHNNY G & FRIENDS SCREAMING ABDABS
2AM					EVERY PUNX MOTHER ARNOLD BOLT
3AM					

Times	6 THEATRE MARQUEE Site Plan Reference: 6 Information Pages: 38–39	7 THEATRE WORKSHOPS Site Plan Reference: 7 Information Pages: 38–39	8 OUTSIDE THEATRE STAGE Site Plan Reference: 8 Information Pages: 38–39	9 CHILDREN'S WORLD Site Plan Reference: 9 Information Page: 43	10 CINEMA Site Plan Reference: 10 Information Pages: 40–41
9AM					
10AM	DAVID MICHELSEN AND HIS PICK-UP PARTY	IVAN INVERSION TICKLED PINK CIRCUS	PROFESSOR AND MADAM PANIC	GOFFEEE STOMPY	
11AM	JOHN MALONEY SUE BRADLEY MALCOLM HARDEE	UNIVERSAL CUSTARD PIE COMPANY WORLD TREE THEATRE COMPANY	STEPHEN POTTINGER MANDY KNIGHT CHRIS LYNHAM	NSFC FRANTIC ANTICS WHISPER & SHOUT	
12AM			FOUR MINUTE WARNING	TERRY LEE LIVING DAYLIGHTS	
1PM	THEATRE ROTTO MALCOLM HARDEE	NAZREEN	CIRCUS DROPALOT	ROSY STOMPY TREE THEATRE	
2PM	SENSIBLE FOOTWEAR JENNY ECLAIR ATTILA THE STOCKBROKER NAZREEN		RICHARD CUMING HAGGIS AND CHARLIE	SHIKISHA SWALLOW TAIL	
3PM	MASKS OF MEPHISTO	HAGGIS AND CHARLIE	CHARMIAN HUGHES CLOAK 'N DAGGER	GOFFEEE WHISPER & SHOUT MOSAIC	
4PM	MALCOLM HARDEE ATTIC THEATRE	THE JIVING LINDY HOPPERS'	MANDY KNIGHT WITH POEMS FOUR MINUTE WARNING	TERRY LEE GOG THEATRE LIVING DAYLIGHTS	
5PM	JENNY ECLAIR	WORLD TREE THEATRE COMPANY	RICHARD CUMING STEPHEN POTTINGER	TREE THEATRE FRANTIC ANTICS ROSY	
6PM	KATHAKALI DANCE MANDY KNIGHT		CHARMIAN HUGHES	TERRY LEE	
7PM	CHRIS LYNHAM SALLY MCLEAN AND KATE FEENEY	SHIKISHA	CLOAK 'N DAGGER THE BIG J		
8PM	MIKE FREENEY GREATEST SHOW ON LEGS	TICKLED PINK CIRCUS UNIVERSAL CUSTARD PIE COMPANY	SUE BRADLEY MAJIC THEATRE		
9PM	JENNY ECLAIR SUE BRADLEY SHIKISHA	THIN AIR IVAN INVERSION			
10PM		PROFESSOR AND MADAM PANIC			WHEN THE WIND BLOWS
11PM	HAGGIS AND CHARLIE JOHN HEGLEY AND THE BROWN PAPER BAG BROTHERS				TOP GUN
12PM	JUNGER AND PARKER				
1AM	CHARMIAN HUGHES THE BIG J				HIGHLANDER
2AM	THE ZAP CLUB PRESENTS: IAN SMITH, OPEN SECRETS. JENNI CRUSE, JOAN COLLINS' FAN CLUB				
3AM					

Times	1 STAGE ONE Site Plan Reference: 1 Information Pages: 13–21	2 STAGE TWO Site Plan Reference: 2 Information Pages: 23–25	3 WOMAD STAGE Site Plan Reference: 3 Information Pages: 34–36	4 WOMAD MARQUEE Site Plan Reference: 4 Information Pages: 34–36	5 ACOUSTIC STAGE Site Plan Reference: 5 Information Page: 37
9AM					
10AM					
11AM		TO BE CONFIRMED			PATTON'S MIMERS
12AM	THE PROCLAIMERS		VIN GORDON AND THE AUTHENTICS	CHILDREN'S INSTRUMENT -MAKING WORKSHOP FATALA W/S	HELENA EDEN
1PM		HEAD			PRIOR PARK QUARTET
2PM	MICHELLE SHOCKED	THE TOMMY CHASE QUARTET	TOUMANI DIABATE & GUESTS	SAGAR N'GOM: DRUM W/S	PIT ORCHESTRA
3PM	TROUBLE FUNK	THE BRILLIANT CORNERS	ZINICA	MOHAMMED YUSUF W/S	JULIE FELIX
4PM		POP WILL EAT ITSELF	JOHHNY CLEGG	RUMILLAJTA W/S & PERF.	RED HOT & SUNSPOTS
5PM	COURTNEY PINE	STUMPS	JONAH MOYO & DEVERA NGWENA	ABDUL MALIK W/S & PERF.	BALHAM ALLIGATORS
6PM		GAYE BIKERS ON ACID			
7PM	THE COMMUNARDS	THE MEKONS	ARROW	JENNY CARDENAS	CIEGUITO DE NAQUA
8PM					DE DANAAN
9PM	VAN MORRISON	BARRENCE WHITFIELD AND THE SAVAGES	FATALA AND JON HASSELL	CIEGUITO DE NAGUA	CIEGUITO DE NAGUA
10PM		FELT			
11PM	TAJ MAHAL	DOCTOR AND THE MEDICS	GASPER LAWAL		GLEE CLUB
12PM					
1AM					RED HOT & SUNSPOTS
2AM					RORY MCCLOUD
3AM					CONJUROR

Times	6 THEATRE MARQUEE Site Plan Reference: 6 Information Pages: 38–39	7 THEATRE WORKSHOPS Site Plan Reference: 7 Information Pages: 38–39	8 OUTSIDE THEATRE STAGE Site Plan Reference: 8 Information Pages: 38–39	9 CHILDREN'S WORLD Site Plan Reference: 9 Information Page: 43	10 CINEMA Site Plan Reference: 10 Information Pages: 40–41
9AM					SPIRIT OF ALBION
10AM	DAVID MICHELSEN AND HIS PICK-UP PARTY	IVAN INVERSION WORLD TREE THEATRE COMPANY	PROFESSOR & MADAM PANIC	LIVING DAYLIGHTS STOMPY	A ROOM WITH A VIEW
11AM	MALCOLM HARDEE SENSIBLE FOOTWEAR		STEPHEN POTTINGER CHRIS LYNHAM	FRANTIC ANTICS ROSY WHISPER & SHOUT	
12AM	RALF RALF	TICKLED PINK CIRCUS UNIVERSAL CUSTARD PIE COMPANY	CLOAK 'N DAGGER	TERRY LEE GOFFEEE NO FIT STATE CIRCUS	MONA USA
1PM	JOHN MALONEY GERRY SADOWITZ	THE BIG J BEN BADDOO AND ALAHA	MEMBERS OF THE ROYAL SHAKESPEARE COMPANY	STOMPY TREE THEATRE ROSY	SALVADOR
2PM	ATTILA THE STOCKBROKER		STEPHEN POTTINGER RICHARD CUMING	SWALLOW TAIL GOFFEEE WHISPER & SHOUT	
3PM	FRANK CHICKENS JENNY ECLAIR THEATRE ROTTO	THE BIG J WORLD TREE THEATRE COMPANY	MANDY KNIGHT SUE BRADLEY	MOSAIC TERRY LEE SHIKISHA FRANTIC ANTICS TREE THEATRE	
4PM					
5PM	MANDY KNIGHT OMELETTE BROADCASTING COMPANY	MASKS OF MEPHISTO	TICKLED PINK CIRCUS HAGGIS AND CHARLIE	TERRY LEE LIVING DAYLIGHTS	
6PM	HOPE AUGUSTUS MALCOLM HARDEE	HOPE AUGUSTUS	RICHARD CUMING SUE BRADLEY		
7PM	MEMBERS OF THE ROYAL SHAKESPEARE COMPANY	SHIKISHA WITH SOUTH AFRICAN	THIN AIR		
8PM	JENNY ECLAIR JULIE FELIX SKINT VIDEO	HAGGIS AND CHARLIE	CHARMIAN HUGHES MANDY KNIGHT		
9PM	GREATEST SHOW ON LEGS	IVAN INVERSION	SALLY MCLEAN AND KATE FEENEY HOPE AUGUSTUS		
10PM	CENTRE OCEAN STREAM		MAJIC THEATRE		
11PM	JENNY ECLAIR MASKS OF MEPHISTO	PROFESSOR AND MADAM PANIC			
12PM	MALCOLM HARDEE, NAZREEN, JENNY ECLAIR RALF RALF			WORKSHOP GUIDE NO FIT STATE CIRCUS AFTERNOON WORKSHOP	
1AM	THE ZAP CLUB PRESENTS: IAN SMITH, OPEN SECRETS,			SHIKISHA MORNING AND EARLY AFTERNOON	
2AM	JENNI CRUSE, JOAN COLLINS' FAN CLUB, JOHN WATTS			MOSAIC MORNING WORKSHOP	
3AM					

W.O.M.A.D '87 at Glastonbury

This year, for the first time in its six year history, the W.O.M.A.D. Festival - World Of Music Arts and Dance - takes place in a corner of the Glastonbury C.N.D. Festival, adding a wealth of fantastic international music to this established event on the British music calendar.

Artists from over twenty countries will be appearing, including a number of first appearances in the UK for acts from India, Hungary, Africa and the Dominican Republic.

WOMAD had hoped to hold a festival in France this summer, but is spreading its multi-cultural wings in Britain instead. Next weekend - June 25 - 28 - it moves to London, where it is putting on a number of first-rate acts at Earls Court preceding the sell-out Peter Gabriel shows, and also at Jubilee Gardens as part of the Capital Radio Music Festival. Then on August Bank Holiday, 29th-30th, WOMAD goes Cornish with yet another festival at St. Austell's featuring an equally varied international line-up.

WOMAD is here this weekend at the kind invitation of Glastonbury Festival organiser Michael Eavis who is glad that the WOMAD Festival is taking place at Glastonbury for the first time: 'I think WOMAD will add a new dimension by introducing lots of ethnic music into the forum, and I'm looking forward to it. I hope it's a success.' WOMAD is very grateful to Michael Eavis for the opportunity of being able to stage its event here. It is fully supportive of C.N.D., and looks forward to future collaborations with Glastonbury.

WOMAD is active all year round promoting awareness of the multi-cultural society in which we live. It regularly puts on foreign bands and musicians in Britain and produces compilation LP's from different parts of the world in its 'Talking Book' series - records sleeved in magazines containing informative background details and features on each piece of music. This year it will also be updating its 'Teaching Pack' for schools in time for the new GCSE music syllabus. For more information on WOMAD please write to the WOMAD Foundation, 3rd Floor, 85 Park Street, Bristol BS1 5JN, or, better still, go and see them in the WOMAD field this weekend.

For more comprehensive backgrounds on the bands and musicians appearing at the WOMAD Festival, buy the official WOMAD Programme which is on sale here this weekend. It also contains exclusive interviews with The Bhundu Boys, Peter Gabriel and U.K. Punjabi pop stars Alaap, as well as full line-ups for next week's Earls Court and Jubilee Gardens events in London.

Michelle Shocked

Totally unknown last summer, this puckish singer-songwriter from East Texas has now risen to cultish prominence since being recorded singing and strumming her guitar by a campfire at a Texan folk festival. The resulting aptly titled 'The Texas Campfire Tapes' L.P. captured her individual style of country-blues playing and the narrative, quirky, urban scenarios of her lyrics. It shot to the top of the British Independent charts. 'The Tube', 'Whistle Test' and enthusiastic audiences throughout Britain followed. The story continues.

Franco and TPOK Jazz

The Godfather of Zairean rhumba, the legendary Franco, and his big orchestra TPOK Jazz, are not to be missed at any cost! Highly respected among followers of African music and musicians alike both in Europe and Africa, Franco turns in a mean show. Although the music is strictly African, the presentation is very much like a soul review a-la James Brown style, with the Grand Maitre very much in control. Waves of insistent fluid rhythms, ringing guitars as bright as bells, golden-toned horns and huge walls of harmony . . . how can you resist? Pray with us that the big man turns up . . .

Salamat Ali Khan and Sharafat Ali Khan

A father and son duo of classical musicians and vocalists from Pakistan. Ustad Salamat Ali Khan, the father, enjoys a very high position among the handful of world-class surviving Pakistani vocalists and is ranked among the top echelon of classical musicians in South Asia. He sings in the 'khayal' seyle and is accompanied by his son Sharafat on the tamboura, a long-necked string instrument. Salamat himself plays the swaramandal, a flat-boarded, tautly-strung instrument tuned to the notes of whichever raga is being played at the time.

Jenny Cardenas

Jenny Cardenas' music spans the length and breadth of her country, Bolivia, and tells of everyday life and the heroes and heroines of her people's centuries-old struggle against oppression. This remarkable singer-songwriter travelled around Bolivia gathering songs, and became aware of the terrible proverty and injustice that exists there. She chose her material for its quality and expressive strength and delivers it with a warm tenderness and passion.

Farafina with Jon Hassell

An exciting collaboration between Farafina, a ten-piece dance and music troupe from the Upper Volta in West Africa and experimental US trumpeter Jon Hassell. This varied two-hour performance of African percussion, dance and innovative trumpet expression is being sponsored by the Italian Festival of Cagliari. Farafina and Hassell have never performed together before, and have been rehearsing for this unique appearance at WOMAD for the past couple of weeks.

The Inspirational Choir ▽

A rousing, powerful gospel choir from London, The Inspirational Choir first came to light after singing on Madness' 'Wings of a Dove' hit in 1983. Soulful and moving, the line up consists of 31 men and women, all with excellent voices, and a backing band of drums, keyboards, guitars and a three-piece horn- section. Their performance includes soloists, spontaneous dancing and an irresistable hand clapping rhythm section.

The Bhundu Boys

The most exciting, uplifting pop band to come out of Africa for years, The Bhundu Boys have taken Britain by storm over the past twelve months, their sparkling Zimbabwean 'jit' music winning hearts and feet everywhere. Their first proper album, 'Shabini', brought a glow to the British Independent charts, and they have recently been recording their next LP in a Dublin studio with Elvis Costello producing.

Guitar-based, Bhundu Boy music is a mixture of traditional Zimbabwean sounds, hard beat music and good old fashioned western pop, admittedly in Bhundu form, revitalised and refreshed.

Nahid Siddiqui ▽

An outstanding dancer from Pakistan, Nahid Siddiqui specialises in the ancient Kathak form of Indian dance. Derived from an ancient art of story-telling, since the second century A.D. Kathak has been used as a form of theatre and a means of devotion. It involves subtle and highly intricate body movements, including mime and amazingly fast footwork. Nahid excells at each movement of the kathak and shows subtlety and individuality in her performance.

Selda

One of the greatest Turkish folk singers since the early seventies, Selda makes her first British appearance here at WOMAD. She sings in the türkü style, the traditional music of the Anatolian people, and accompanies herself on the saz, a long-necked string instrument. Selda's music became a focus of expression for humanistic and socialistic ideals during her experiences as a student in the politically volatile Turkey of the seventies. She has recorded many albums and has a loyal following in both Europe and Turkey. Her singing can also be heard on the WOMAD Talking Book LP 'Introduction To Europe', on sale this weekend.

Cieguito De Nagua

Another 'first' at WOMAD, Cieguito De Nagua are a seven-piece band from the Dominican Republic in the West Indies who play merengue music, the national music of the country. There are two forms of merengue — Orchestra-Merengue, which bears influences of musical developments in the USA, and Merengue-Ripiao which builds upon the local tradition of the music. Cieguito De Nagua are the foremost exponents of the latter style, one of fast, breakneck accordion and Latin rhythm. An exhilarating prospect.

Charlie Asaah Papa and Graffi Jazz

A mixture of African guitar styles and Western fusions of soul, funk and jazz from this Bristol-based guitarist from Cameroon, West Africa. Charlie used to play guitar with the legendary Prince Nico Mbarga and Rocafil jazz in Nigeria. Also playing in the ten-piece line-up will be Andy Sheppard, the exceptionally talented young jazz saxophonist who has just been signed up by Island Records.

Europa Kiado

First ever UK appearance for Europa Kiado, one of the most popular groups in the Hungarian underground music scene. Definately East European in their approach to music, they combine experimental fusions of synthesised bleakness with rock's raw power. Infusions of funk, jazz and the myriad contortions of pop stretch the weird and wonderful mix.

Arrow

The maestro of calypso and soca music, Arrow — real name Alphonsus Cassal — brings his irresistable music back to WOMAD for the second year running. ironically, although his 1983 hit 'Hot, Hot, Hot' was soca's first worldwide hit, he has never won the coveted 'Calypso King' title at the annual Trinidad Carnival because he lives in Montserrat.

Vin Gordon and The Authentics

Studio One veteran trombonist Vin Gordon has played with the late, great Bob Marley, among others. Now based in Bristol, his crucial horn sound has added uplift to local music, and The Authentics are one of the best reggae outfits in the city at present. A potent mixture of Blue Beat, Ska and Rock Steady.

Toumani Diabate with Amadu Jobarteh

For the first time in their lives the youngest and oldest members of a long family line of distinguished African Kora players, will meet and perform together at WOMAD this weekend. Toumani Diabate, aged 21, from Mali, will meet up with his great uncle Amadu Jobarteh who is in his 70's, from Gambia, on Saturday. These two excellent, highly skilled kora players will then play on WOMAD's main stage. The Kora is a 21-stringed traditional West African 'harp-lute', and is the instrument of the 'Manka' people. Toumani and Amadu's family heritage stretches back to the Mandinka Empire of the 13th century, where his ancestors played as musicians to the royal court. Toumani will also give solo performances on Friday and Sunday evenings.

Fatala ◁

Fatala combine modern arrangements of traditional music from Guinea, West Africa, with supple, acrobatic, body movements. Formed by all-round percussionist and performer Yacouba 'Bruno' Camara, the group are a selection of the best artists from several European-based African bands and ballets including the national Ballet of Guinea. A vivid fusion of music and movement. This will be their first U.K. appearance.

The Oyster Band

The most popular band in the English 'Roots' music scene at the moment, this established folk group started life as The Oyster Ceilidh Band in the seventies. Their latest album, 'Step Outside', released last year, marked a significant change in their musical direction and meant a cross-over to a far wider rock-based audience. They play a vigorous, tough folk music, and include a number of memorable covers in their live set including Sam Cook's 'A Change Is Gonna Come' and Billy Braggs 'Between The Wars'.

Abdul Malik

This Grenadian born poet/composer, who now spends most of his time living in Trinidad, has been writing and reciting poetry since the early seventies. Much of his work developed out of his experiences with the Black Power movement with which he was involved in the sixties. His poetry now reflects the contemporary cultural and political pulse of Trinidad, incorporating the rhythms of shango, steel pan and calypso. Powerful and rhythmic.

The Real Sounds Of Africa ▽

One of Zimbabwe's top groups, The Real Sounds are a bunch of 14 avid soccer supporters and musicians who were founded in Zambia. They moved to Zimbabwe in 1978 where they now rank alongside Thomas Mapfumo's Blacks Unlimited and The Bhundu Boys as one of the country's top groups.

An electrifying mixture of guitar-driven Zairean and Zimbabwean rhythms, lyrics tending to encompass a lot of football. A definite winner, Brian.

Krishnamurti Sridhar△

For the second year running Krishnamurti Sridhar appears at WOMAD. An acknowledged master of India's two major musical styles — Carnatic and Hindustani, Krishnamurti plays the Sarod, a fretless instrument made of teak which is noted for its complexity. For this concert he will be accompanied by a tabla player, and will play a midnight raga rarely heard in this country of evening performances.

McDermotts Two Hours

First they were The Bliffs, then The Crack, and now they are McDermott's Two hours. This four-man Brighton group play the green of Ireland with a vigorous and healthily determined air. A Pogue-ish, rogue-folk mix of jigs, ballads, the tricolour and the banshee's wail, the McDermotts are already building up a name for themselves on the roots music circuit. Mine's a pint of the black gold.

Zinica△

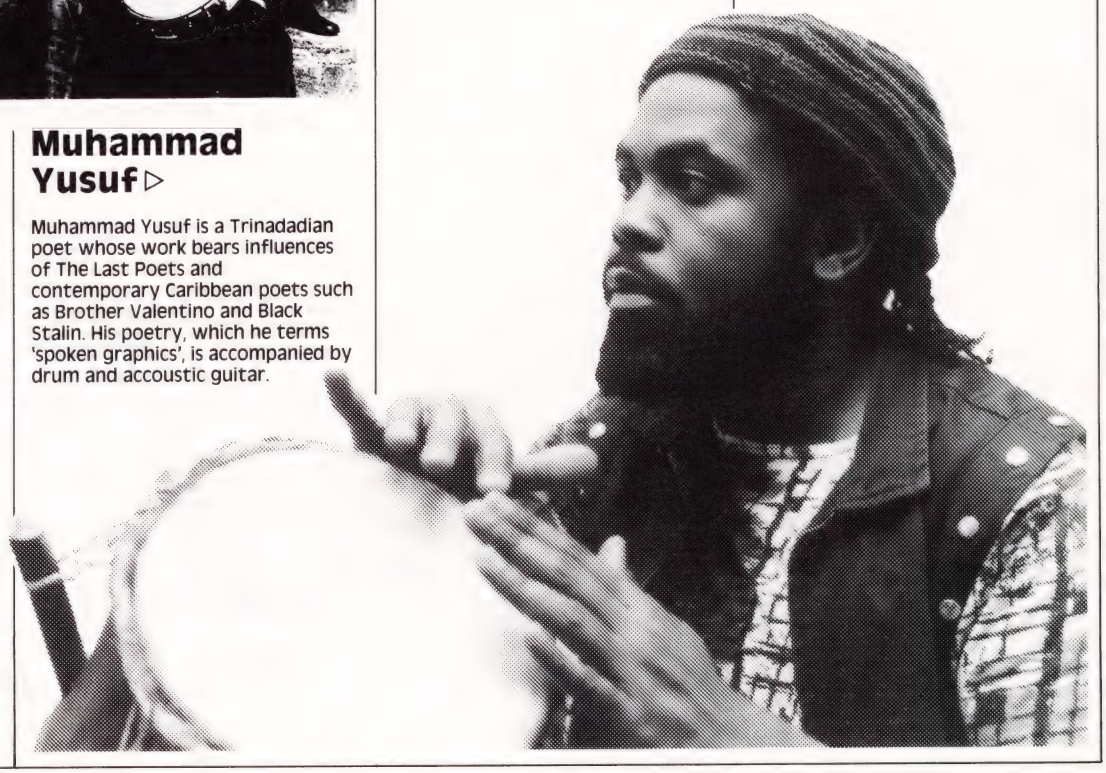
The first time that a Nicaraguan band has ever played at WOMAD, Zinica are a seven-piece dance band from the Caribbean coast of Nicaragua who play a lively mixture of salsa, calypso and reggae. This is known as 'palo de mayo', or maypole, music, virtually unique to this part of Central America where Afro-Caribbean culture meets and mixes with Latin America.

Jonah Moyo and Follow The Crocodile

This Zimbabwean group, formerly all coal-miners, started by entertaining their fellow workers in the works beer hall. They are led by guitarist Jonah Moyo and have released 11 albums all of which have reached number one in the Zimbabwean charts. Fast guitars, Zairean rhumba style.

Muhammad Yusuf▷

Muhammad Yusuf is a Trinadadian poet whose work bears influences of The Last Poets and contemporary Caribbean poets such as Brother Valentino and Black Stalin. His poetry, which he terms 'spoken graphics', is accompanied by drum and accoustic guitar.



Abdel Aziz El Mubarak

The biggest name in Sudanese pop music today, Abdel Aziz El Mubarak plays in the modern urban style which combines Arabic, African and Western styles. He grew up in a family of musicians in the village of Medani near Khartoum. Mubarak will be accompanied by a ten-piece ensemble comprising violins, drums, accordeon, sax and guitars, and his voice has that subtle rich power and beauty of the Islamic vocal.

Gasper Lawal

Gasper is no stranger to the WOMAD Festival, having played at the first ever WOMAD in Shepton Mallet in 1982 and the following year in London. This versatile Nigerian master-drummer plays a mesmerising fusion of sounds from African percussion through to funk, jazz and dub, and terms this his 'Afriki Sound'. His career has been varied and he has played with everyone from The Rolling Stones to Funkadelic. Accompanying Gasper will be his Africa Oro Band.

Rumillatja

Rumillatja are a five-piece from Bolivia who play a fascinating range of traditional instruments, many of which they have hand-crafted themselves. They are probably best known for the sheer beauty of their panpipe playing, which, swept along by relentless guitar accompaniment and emotionally driven by the charango, a tiny ten-stringed instrument made from the shell of an armadillo, evokes the bleakness of the Andean high plains and the spirited dances of the warm Bolivian lowlands.

Brij Narayan

First British appearance for this skillfull sarod player from Rajasthan. Brij plays the sarangi style, and his artistry brings a whole new dimension to the art of playing this difficult stringed instrument. He is the son of the sarangi maestro, Ustad Ali Akbar Khan, and is particularly respected in his native India, where he is regarded as one of its leading sarod players.

WORKSHOPS

There will be a number of workshops on each of the days at the WOMAD Festival, with some of the musicians giving their time to show their playing methods and techniques. For example Rumillatja will be showing people how to play their panpipes and other traditional Bolivian instruments on Sunday, and Fatala wil be holding a dance workshop.

Trash-Workshops Unlimited will also be presenting three days of instrument-making for children aged seven and upwards. These instruments will be made from re-cycled material/trash, and will be played with gusto in a musical procession around the WOMAD field on Sunday afternoon.

For the more technically minded, Ensoniq, the Western Hi-Tech keyboard company will be holding workshops to present their new music technology, called 'sampling'. In the way that a tape recorder records a sound and then replays it, a sampler keyboard can record any sound, but digitally, and can then replay it musically or percussively across a 'piano'. Participation within the workshops will introduce many exciting possibilities and give you the opportunity to hear and create real music.

A C U S T I C

The Acoustic stage can be found on the same site as last year, beside the Children's World, and overlooking the festival. Catering is by HUCKLEBERRY'S of Bath, and the bar is by the WORKERS BEER COOPERATIVE. Both of these outfits will be presenting us with the same excellent friendly service as last year and we look forward to seeing them again. Highlights this year include DE DANAAN, RICHARD THOMPSON, and HANK WANGFORD. We have music from San Dominica, Africa and Spain. Classical, Cajun and Comedy. Mad mums from Yorkshire and gentleman with spats from Dover.

Starting the mornings on two days we we have MIME MACHINE from Hampstead, a talented bunch of boys who have mimed their way in Europe and various forms in England.

Late at night we have DENISE BLACK and the KRAY SISTERS, SCREAMING ABDABS and JOHNNY G.

As usual, potential performers are welcome to come and offer their services for fill-in spots. We look forward to seeing you all, and hope that you feel as welcome this year as you all behaved last year. Have a good time!

Hank Wangford Band △

By day he's Dr Sam Hutt, senior medical officer at a London family planning clinic. Rest of the time he's Hank Wangford, unassuming and ebullient leader of Britain's trendiest and most entertaining Country and Western outfit. Many of you may have witnessed Hank being unceremoniously beaten by NF skinheads at last year's 'Jobs for a Change' concert organised by the GLC. Undaunted Hank and his fine seven piece band have gone from strength to strength, fawned on by the music press and even given the thumbs up by the likes of the Guardian and The Sunday Times. A singing gynaecologist? How could they resist? Although his fame is recent, Hank has been hammering out those hard Texan rhythms for close on a decade. If the critics want to hail him as the leder of the so-called 'cow-punk' revival, well that's fine by him. The band can mix styles — anything from be-bop to the close harmonies of their live classic 'Joggin With Jesus' and in Bobby Valentino can boast a lightning fingered fiddler. Their heart and soul remains C and W and Hank will kick cowshit on purists who accuse him of cheapening and often inward looking country scene: "Most people think we're taking the piss out of country music. We're taking the piss out of the presentation and the deep, deep sincerity with which it's delivered and which is so obviously fake. But I love the music and, everything I love, I have to laugh with it."

Richard Thompson ▷

As a new generation is making moves to acquaint itself with combinations of folk and rock, it's fitting that one of the pioneers of the synthesis is on hand and still moving in his own direction.

Richard Thompson was a co-founder of Fairport Convention in 1967 when he was just 17. Over four years and five albums the band drew together strands of contemporary and traditional music in an innovative manner that left its mark on countless other musicians. During this time the group had to cope with a succession of cruel misfortunes ranging from the death in a motorway accident of one member, Martin Lambie, and the departure of various members at crucial stages in their development. These problems continued to dog the group after Thompson left in 1971.

Fairport members have regularly appeared in the line-ups of Thompson's groups since then. Simon Nicol, who left the band at the same time as Richard, has been with him throughout much of the intervening period, as has drummer Dave Matacks. His first solo LP was 'Henry The Human Fly' released in 1972 which showcased Thompson's deft guitar playing. He moved back to the folk club circuit, working with Nicol and Linda Peters,whom he then married.

Following a tour with Sandy Denny in 1973, he decided to return to electric guitar, forming the short-lived Sour Grapes with Linda on lead vocals. Although that band could not be described as his best, its first, and only, tour coincided with the release of 'I Want To See The Bright Lights Tonight', an album that ended up on everyone's Top Ten for the year. Here Thompson's acknowledged guitar accomplishments were complemented by Linda's vocals and the joyful beauty of the title track. 'Hokey Pokey' and 'Pour Down Like Silver' maintained the high standards, and Thompson toured twice in 1975 with Fairport companions Dave Pegg, Matacks and accordionist John Kilpatrick.

Richard and Linda continued to record until 1982's 'Shoot Out The Lights', after which their marriage broke up. For many artists this would have been a time to gracefully fade away, but Thompson's talent and back catalogue were being rediscovered by a new audience and Elvis Costello was covering Thompson songs in his live show. 1985 saw the release of 'Across A Crowded Room', which had hidden on the corner of the sleeve a pulp paperback bearing the blurb "A Young Boy's Experiences As He Moves Through Doubt, Fear, Discovery And Love". It was an album of pain and sorrow, relieved by energetic bursts of playfulness which proved that Thompson could still make fine music on record. More importantly it was bought by new fans as well as old. His latest album 'Daring Adventures' used American musicians for the first time and has given him increasing success in the USA. They used to call Richard Thompson 'one of rocks's best kept secrets', but the word is well and truly out.

WELCOME TO THE THEATRE FIELD!

Hullo there - hope you're having a nice time! This is the 8th year that Theatre has been a large part of the Glastonbury Festival. We believe that it is the extras like theatre and cinema and the kids' area that other rock festivals don't have that make our Festival so very special. We are very proud of the theatre events that we have staged over the years here at Glastonbury, and we believe that this year's Theatre Field has even more to offer than in previous years.

To find us walk on past the major crossroads and middle market and second music stage, turn into Butts Long Field on your left and we're straight ahead of you in Plumley's Paddock — there is a good map in this programme to help you. It is well worth the walk — where else except Edinburgh would you find more than 100 different theatre performances/workshops/events each day? And of course they are all free.

Our main Theatre Marquee has this year grown to 160' x 80', and with a large stage and excellent sound and lighting systems it provides a marvellous venue for the 30 odd (?) acts a day that will be presented there from 9.30 a.m. each day (watch out for some very special effects provided by Dave Traines and his crew). Shows continue non-stop until approximately 3.00 a.m. (Because of insurance and Fire Regs we have to clear the marquee at the end of the last show, so please, even if it is wet, do not plan to sleep there. We also need the time to clean the marquee and make it pretty and ready again for the next day's shows.)

The Outside Theatre Stage will run from approximately 10.00 a.m. until dark as will the Workshops and Performance Marquee. Round the perimeter of the Theatre Field you will find several other smaller marquees/domes/pavillions — the Centre Ocean Stream Pavillion where you can watch this most artistic group put on their exquisite 3-D make-up and then do colour/movement performances — the Swamps Circus Marquee where from 8-10 a.m. you can participate in Tai Chi/Chi Kung, from 2-7 p.m. take part in acrobatics, juggling, slack-rope walking, ladder and stilt-walking, rolla bolla, unicycling, clowning workshops, and from 10 p.m. till late you can watch Swamp late Night Circus Cabaret — the Balls Up Jugglers' Dome where you can do yet more juggling — the United Matrons Marquee where various weired and wonderful ceremonies will take place — Nathaniel of Wessex with his gypsy caravans and story telling — and the Basic Strategies Co-Op Marquee where New Games (games for large numbers of people, that are co-operative rather than competitive) will take place on a very large scale.

In addition there will be a very large number of 'street theatre' performances, puppet shows, events and oddities for your delectation and delight on the ground in the middle of the Theatre Field and, indeed, all over the Festival site.

Please do not attempt to drive into the Theatre Field or camp there. This is a performance space only. We would have to move you on, which would be a tremendous drag for us and more importantly for you. Being on the periphery of the site the Theatre Field is a sane patch among the general bedlam of the Festival — please help us to keep it sane, fun and tidyish. There will be lots of litter bins — please use them. I don't expect we can achieve the near-perfect cleanliness of the Green Field, but let's try!

Among the many performers who will be staging shows in the main Theatre Marquee we welcome back many favourites from previous years — **Attila the Stockbroker**, **Malcom Hardee** and the inimitable **Greatest Show on Legs**, **Attic Theatre** with superb mime with saxophone accompaniment, **David Michaelsen**, ace harmonicist, with his **Pick-Up Party** (a twelve-piece band specially formed for this event to provide the music for the **Jiving Lindy Hoppers** and start our Theatre day off with a bang at 9.30 a.m.). **Haggis and Charlie**, jugglers extraordinaire, **Chris Lynham** and his madcap antics, **Sensible Footwear** with their own special brand of feminist humour and **Skint Video** who brought the house down in 1985 and 1986.

New to the Glastonbury Theatre Marquee this year we welcome **Shikisha**, a wonderful 3-woman dance troupe from South Africa, **Barb Junger** and **Michael Parker**, stars of the London stand-up comedy circuit, **Sue Bradley** from **Circus Oz**, **Nazreen** with belly-dancing and fire-eating, **Gerry Sadowitz**, one of the tougher stand-up comics, the **Brown Paper Bag Brothers** who will amaze and convulse you, **Jenny Eclair**, feminist stand-up; the dramatic **"Masks of Mephisto"**, **Mike Freeney** with his stories, the incredible **Frank Chickens**, **Charmian Hughes** with **Teatro de Existentiale**, **Avanti Display** with cabaret, **Martin Burton** with high-speed acrobatics, **Sally McLean** and **Kate Feeney** with **"You must be Jenny O'King"**, **Hope Augustus** with acappella **Mandy Knight** and the **Big J** with poems, **John Maloney**, stand-up comedian, **Kathakali Dance** from India, the incredible **Jiving Lindy Hoppers**, **Centre Ocean Stream** with colour, music and movement, **Julie Felix** a delightful blast from the past, the most unusual **Ralf Ralf** with their voice-based performances, **Omelette Broadcasting** with their brilliant improvisational work and members of the **Royal Shakespeare Company** performing James Pettifer's play "God, Keep Lead Out of Me". A very varied selection of acts and shows! A new innovation this year is that the **Zap Club** from Brighton will be presenting the last two hours of shows each night, roughly 1-3 a.m. Each night the **Joan Collins Fan Club**, **Ian Smith**, **Jenni Cruse**, **Open Secrets** and **Special Guests** including **John Watts** will perform. (We pride ourselves on non-stop

performances from 9.30 a.m. for 17½ hours through until approximately 3 a.m. on each of the 3 days of the Festival. Staging this many acts sometimes causes slight problems with timetabling, so please bear with us if timings are not 100% accurate (this is made harder by the fact that the timetables have to be with the printer by 28 May!) we really will do our best.)

Among the shows outside will be **Dr. Foster's Travelling Theatre's** presentation of "Windfall", **Panic Puppets** with a variety of shows (we have never forgotten those he staged in the bogs during the "wet Festival") **Steven Pottinger, Stompy the Clown, Four-Minute Warning, Swamps Circus**, the **United Matrons, World Tree Theatre Company, Shiraz, Avanti Display, Chris Lynham**, the **Flying Alligators, Mandy Knight, Charmian Huges, Cloak 'n Dagger** with **"Nuts and Raisas", Richard Cuming** with "Tommy the Terrific" and "The Tour of the Festival", the wonderful **Beavers** with stilt-walking **Victorian ladies, A-Z, The Mrs.**, and that beloved bike **"Flora", Centre Ocean Stream, Haggis and Charlie, Nathaniel of Wessex, Circus Dropalot, Thin Air**, the **Big J, Hope Augustus**, the **Jenny O'King Show**, and members of the **Royal Shakespeare Company**.

There are also many workshops for you all to participate in. Apart from the many circus skills workshops mentioned earlier **Shikisha** will run dance workshops at 6.30 each evening, **Ben Baddoo and Alaha** will do drumming workshops, and the **Jiving Lindy Hoppers** will have you all hopping. Don't miss Tai Chi/Chi Kung, and the drama, mask, belly dance, improvisation, jazz dance and other workshops that will be on offer. Come along and join in the fun, learn new skills, and don't miss the New Games.

We would like to thank all the performers who come for much cheaper than usual prices because this is such a good cause — without their goodwill and co-operation we could not offer you such a varied menu of delights. We would also like to thank the staff who put in so much hard work. Thank you too for visiting us. The audiences last year really enjoyed all the shows — we hope you will too. Have a lovely time!

THEATRE ON THE GROUND

	FRIDAY	SATURDAY	SUNDAY
9AM	TAI CHI/CHI KUNG	TAI CHI/CHI KUNG	TAI CHI/CHI KUNG
10AM	BALLS UP JUGGLING WORKSHOP	MASKS OF MEPHISTO	BALLS UP JUGGLING WORKSHOPS
	AVANTI DISPLAY	BALLS UP JUGGLING WORKSHOPS	BEAVERS
	UNITED MATRONS	AVANTI DISPLAY	AVANTI DISPLAY
11AM	BASIC STRATEGIES CO-OP	BEAVERS	UNITED MATRONS
	BEAVERS	THE UNITED MATRONS	BASIC STRATEGIES CO-OP
	AVANTI DISPLAY	BASIC STRATEGIES CO-OP	FLYING ALLIGATORS
	FISHNET BALLOON	AVANTI DISPLAY	AVANTI DISPLAY
12AM	RICHARD CUMING		FOUR MINUTE WARNING
	KATHAKALI DANCE	NATHANIEL OF WESSEX	CHARMIAN HUGHES
	NATHANIEL OF WESSEX	MAJIC THEATRE	NATHANIEL OF WESSEX
	THIN AIR		RICHARD CUMING
1PM	PAUL LESLIE NEWHAM'S MASK WORKSHOP		SUE BRADLEY
		FLYING ALLIGATORS	KATHAKALI
	THIN AIR		FLYING ALLIGATORS
	KATHAKALI DANCE	THIN AIR	THIN AIR
2PM	SWAMPS CIRCUS WORKSHOPS		SWAMPS CIRCUS WORKSHOPS
		MS. INTERPRETATIONS	SHIRAZ
	SHIRAZ	SHIRAZ	MS. INTERPRETATIONS
	NATHANIEL OF WESSEX	RICHARD CUMING	KATHAKALI DANCE
3PM	PROFESSOR AND MADAM PANIC	KATHAKALI	PROFESSOR AND MADAM PANIC
		PROFESSOR AND MADAM PANIC	NATHANIEL OF WESSEX
	BASIC STRATEGIES CO-OP	NATHANIEL OF WESSEX	BASIC STRATEGIES CO-OP
	AVANTI DISPLAY	BASIC STRATEGIES CO-OP	AVANTI DISPLAY
4PM	FLYING ALLIGATORS	AVANTI DISPLAY	
		SWAMPS CIRCUS WORKSHOPS	FOUR MINUTE WARNING
	AVANTI DISPLAY	FLYING ALLIGATORS	FISHNET BALLOON
		AVANTI DISPLAY	AVANTI DISPLAY
5PM	DR FOSTER'S TRAVELLING THEATRE		CHRIS LYNHAM
		BEN BADDOO AND ALAHA	
			SHIRAZ
6PM	SHIRAZ		NATHANIEL OF WESSEX
	NATHANIEL OF WESSEX	NATHANIEL OF WESSEX	
	SHIKISHA	MS. INTERPRETATIONS	MS. INTERPRETATIONS
7PM	THIN AIR		
		SHIRAZ	
		THIN AIR	
8PM	CENTRE OCEAN STREAM	CENTRE OCEAN STREAM	
		FISHNET BALLOON	
9PM			
10PM	SWAMPS CIRCUS LATE NIGHT CABARET	SWAMPS CIRCUS LATE NIGHT CABARET	SWAMPS CIRCUS LATE NIGHT CABARET
11PM	CENTRE OCEAN STREAM	CENTRE OCEAN STREAM	CENTRE OCEAN STREAM
12PM			
1AM			
2AM			
3AM			

Conan The Destroyer △

The second Conan movie finds Arnold Schwarzenneger in an even uglier mood than he was in during 'Conan The Barbarian'. With limbs, natural elements and his trusty sword he sets about a whole heap of enemies both mortal and supernatural, and comes out on top. Aided by a warrior woman (Grace Jones), he pits himself against the worst that can be thrown against him.

The first Conan film was based on Robert E. Howard's pulp fiction. This one departs from the source far more and gives extra touches of fantasy to the story. The special effects are also much more exciting.

A Room With A View

The consistently excellent Merchant Ivory production team come up with a handsomely mounted adaption of E. M. Forster's novel that is precisely scripted by Ruth Prawer Jhabvala. The film opens in Florence in 1907. Mrs. Honeychurch (Helena Bonham Carter) looks out onto a grimy back street and exclaims to her chaperone Charlotte Bartlett (Maggie Smith) "They promised us a view!". At dinner they meet the Emersons, a free thinking, self-educated pair of men. Mr. Emerson (Denholm Elliot) and his son George offer the women their room, but are turned down by Miss Bartlett. But Mr. Emerson is persistent and quick-witted and finally negotiates a transfer of rooms. From this point the narrative becomes a tale of tortured romance. Mrs. Honeychurch seems in severe danger of losing her Edwardian reserve and is bustled back to England by Miss Bartlett. There she is courted by Cecil Vyses (Daniel Day-Lewis), an artistic fop, filled with pretension. But then the Emersons return to the scene, seemingly by chance.

'A Room With A View' was the second Forster novel to make the big screen in a year. It's much more concise than David Lean's 'A Passage To India', and the structure of the novel is left untampered. James Ivory captures the period detail with consummate style and the film looks immaculate, is acted with a rare quality of feeling and remains true to the novelist's intentions.

Up In Smoke

Made in 1978 this is the first Cheech and Chong movie. Mexican-American Cheech and Chinese-American Chong play two spaced-out roadies hot on the trail of some good grass. Racing around town in their souped-up, totally unroadworthy truck, they spend their time getting zonked, trying to get zonked and trying to avoid the clutches of the inevitable bad guys out to spoil their fun. An undeniably silly movie, but one that contains a lot of laughs, particularly if watched later at night. . . .

Highlander

Russell Mulcahy is best known for his pop promos with Duran Duran and Ultravox and 'Highlander' is his first feature movie. Connor MacLeod (Christopher Lambert) leaves his seat at the big fight in Madison Square Gardens and heads for the cavernous underground garage. He becomes locked in a deadly duel with an ancient foe but the fight is not with modern weapons. One combatant has a samurai sword, the other an ancient broadsword. The duel can only end when one of the pair is decapitated. The film cuts back to 16th Century Scotland where we again meet MacLeod. Now he fights a terrifying adversary, The Kurgan, who comes within an inch of killing him.

Five years later MacLeod is visited by a Spanish nobleman Ramirez (Sean Connery) who tells him that both of them are fated to battle with the Kurgan down the centuries until one of them gains The Prize, a power beyond description which the Kurgan must never be allowed to possess.

The action flits back and forth through the centries, which certainly mystifies the New York police who keep coming across headless bodies. MacLeod's secret existence is discovered by a young pathologist. (Roxanne Hart). With the burden of centuries upon him, MacLeod unfolds history. But then Kurgan locates the pathologist . . . 'Highlander' is a film dominated by its beautifully photographed action sequences and the alluring spectacles of the changing scenery. It is a mixture of urban thriller, pop video, Errol Flynn swashbuckler and 'dungeons and dragons' which few people could be churlish enough to dislike. Mulcahy keeps up a fast pace throughout and the special effects in the swordfighting episodes — all flashing lights, bewildered crowds and weird supernatural intervention — are pure theatre.

Top Gun

'Top Gun' was one of the biggest box offices success stories of, 1986 in both America and Britain. Directed by Tony Scott, his first film since 'The Hunger', it's set at the US Navy Fighter Weapons School in San Diego, California. Maverick (Tom Cruise) is after the title 'Top Gun' which is given to the best pilot on the station. So is friend and rival Val Kilmer.

Maverick is arrogant and self-assured, 100% officer material and the plot follows his path to the top. Along the way he falls in love with his aeronautics instructor (Kelly McGillis) to the tune of 'Take My Breath Away' the number one hit song performed by Berlin.

He builds up a close friendship with his navigator 'Goose', who loses his life in the air. 'Top Gun' is most notable for its exciting and well-executed flying sequences and Cruise turns in a similar performance in a similar role to Richard Gere's in 'An Officer And A Gentleman.'

Mona Lisa △

Directed by Neil Jordan, whose previous film was the strange and mythic 'Company Of Wolves', this 1986 thriller is widely regarded as one of the best British movies of recent years.

George, played by Bob Hoskins, is a cheap, small time crook who has just been released from a seven year stretch. Rejected by his wife he takes an offer from his former boss Martwell (Michael Caine). George's prison sentence was down to Martwell, and now he's looking for the security and love which he missed while inside.

The job he's given is chauffeur to a high class prostitute, played by Cathy Tyson. She takes an immediate dislike to George and the feeling is mutual. But he develops an obsession with her and her hostility diminishes. She asks him to look for her friend Cathy, whom she believes to be a junkie in Kings Cross. George scuffles through the detritus ofthe classless, addicted society searching for Simone's soul mate. For him it is a journey through purgatory, through a society he has no feeling for, but he finds Cathy His obsession with Simone is paralleled by hers with finding her friend, who turns out to be her lover.

Simone nurses Cathy through heroin withdrawal in Brighton and as George realises the nature of their relationship the film builds to an explosive and violent climax. Hoskins plays his role with the superb accomplishment that is almost expected from him as a matter of course. It's a film about obsession, even idolatry, but the setting in the criminal classes gives a new twist to that theme. The supporting performances by Caine, Robbie Coltrane and Kate Hardie lend considerable weight to the main parts.

Clockwise

Brian Stimpson is the archetypal figure of youthful terror, the punctilious headmaster. Filled with snobbery and an obsession with the clock he becomes wound up at the prospect of being the first comprehensive school head to address the Headmaster's Conference from the position of Chair. He plans his journey down to the last second and basks in the glory of his coming speech.

But Stimpson (John Cleese) is the last link in a chain of accidents which causes him to miss his train. Or rather his meticulously planned speech gets on the train, but he doesn't. He commandeers a car driven by one of his sixth form pupils, Laura.

Stimpson tries to find his wife, but he just misses her and persuades Laura to drive him to the conference in Norwich.

Unfortunately his wife sees him with Laura and thinks the worst: she chases him, as do the police and Laura's boyfriend who is the piano teacher at Stimpson's school. From here on we are in the realms of painful farce, the kind of comedy at which Cleese excels. Arriving at the conference after a mishap in a monastery and various other disasters he has to deliver an impromptu speech as a succession of angry relations, police and lunatics follow in his wake. Sitting at a crossroads, carless and hopeless Cleese says "It's not the despair, Laura. I can stand the despair. It's the hope." It's a key moment in a painfully funny film scripted by Micheal Frayn (of 'Noises Off' fame) and acted well by the whole cast. But it's a tour de force performance by Cleese which gives 'Clockwise' its harder, more vitriolic edge.

Salvador △

Directe by Oliver Stone, whose next film was the Oscar-grabbing 'Platoon', this is the story of photojournalist Richard Boyle (James Woods). Abandoned by his wife after their eviction from their apartment he is stopped by the police for speeding. They discover that he has 43 unpaid parking tickets and no licence, so they arrest him. He is bailed out by his friend Dr. Rock (James Belushi) and the pair head south for El Salvador.

'Salvador' is based on the real life experiences of Richard Boyle, and his personal history becomes intertwined with the recent, bloody past of El Salvador. Boyle and Rock witness military executions, the murder of Archbishop Oscar Romero, the rape of four American nuns by death squad vigilantes. Boyle's initial attitude, politically and personally carefree, is substantially altered by the events he witnesses.

'Salvador' is a rough drama/documentary with more raw edges than 'Under Fire', its nearest soul mate. It's a convincing portrayal of a country thrown into chaos by the intervention of American politics, and it comes as no surprise that no major US company would finance it. It does not take a simple one-sided view of El Salvador, showing that the left-wing guerillas are also adept at killing, but it unreservedly questions US military involvment in the affairs of another country. Woods and Belushi both turn in strong and realistic performances which, like the underlying message of the film, never flinch from the truth. 'Salvador' is powerful, passionate and humanitarian in its concerns.

Dreamchild

The year is 1932 and Mrs. Alice Liddell Hargreaves is travelling from England to New York. She is now eighty years old, but as a child she was the inspiration behind 'Alice In Wonderland'. She is to be guest of honour at a celebration of Lewis Carroll's centenary and is to be awarded an honorary degree by Columbia University. Arriving in America she is perturbed by the press interest in her and by the ways of American life. Jack Dolan (Peter Gallagher), a press reporter, manages to gain entry to her hotel room and persuades her to take up some of the financially rewarding offers that have been made to her. He is also attracted to her travelling companion, Lucy (Nicola Cowper).

Mrs. Hargreaves, brilliantly played by Coral Browne, wanders back in her mind to the halcyon summers in Oxford. The Reverend Charles Dodgson (Ian Holm), the college dean who wrote the stories, figures strongly in her dreams, as do her sisters and her mother (Jane Asher). Characters from the Alice stories appear and she begins to recognise that her death is approaching. She also understands for the first time what Dodgson's love for her actually meant.

'Dreamchild' is scripted by Dennis Potter and like 'The Singing Detective' or 'Blue Remembered Hills' it examines the need for fantasy and the potency of dreams, especially those of childhood. It is a multi-layered, inventive film with striking visual and verbal imagery. 'Dreamchild' was directed by Gavin Millar and released in 1985.

When The Wind Blows

'When The Wind Blows' is a faithfully adapted animated version of Raymond Briggs' best-selling cartoon book. It tells the story of Jim and Hilda Bloggs, a middle-aged couple living in a secluded cottage in rural England.

Through newspapers and TV the couple hear of a breakdown in international relations which may lead to nuclear war. Jim has bought government pamphlets on civil defence and places his trust in their advice, unquestioning and sure of their effectiveness.

The actual moment of the nuclear blast is stretch out further than it is in the book with the audience being given a more detailed view of the horrific physical consequences of the explosion. Jim and Hilda, whose words are voiced by Sir John Mills and Dame Peggy Ashcroft, are staunchly lower middle class people with a nostalgic and simple outlook on the world. Sitting within their 'inner core of refuge' designed to government specifications they reminisce about the last war, unable to fully take in the significance and the destruction that has been wrought upon them and their world. Their innocence is both tragic and comic as they sing old songs to keep their spirits up while their physical health deteriorates for reasons they cannot understand.

The animated figures of Jim and Hilda are placed in an actual set of greater realism, but it is the words they speak that bring out the greatest truths. 'When The Wind Blows' shows two people who are representative of many more, two people who persist in the attitudes of the Second World War which are inapplicable to the horror of nuclear attack.

Spirit Of Albion

Spirit Of Albion has just received its first showing on TV and its themes are so relevant to this festival that it will be shown twice.

The film has been produced in association with the new wave of travellers in the UK, a group whose views and way of life are notoriously misrepresented in the media. The film depicts their daily lives, looking at different groups such as the Peace Convoy and the Rainbow Village. This is the first film to examine the whole way of living of such groups, although one of the programmes in the series 'May The Force Be With You' last year showed the pressures and violent attacks they suffered in the lead up and aftermath of Stonehenge '85.

Coming Up Roses ▽

'Coming Up Roses' has been glibly compared with Bill Forsyth's movies. Set in Wales, made by an American for less than £250,000 and having English sub-titles, it's a low budget film with warmth and a heartfelt sympathy for the area it depicts.

The film is set in a small mining town — all the filming was done in Aberdare — and concentrates on the drama surrounding a minor catastrophe, the closing of the local cinema. Set against the current background of recession, pit closure and unemployment, the film manages to draw spontaneous laughter from a seemingly gloomy prospect.

Trevor, the now redundant projectionist, has to borrow £700 and taps it from Eli, the retiring cinema manager. But Eli only has the cash in his funeral fund, so Trevor has to assure him that he will provide a decent funeral should the worst happen and Eli die before the money can be paid back. It's unlikely, so Trevor doesn't feel too bad about it. But, (isn't it always the way?) the unlikely happens. Trevor enlists the help of the cinema's ice-cream lady and conspires to find a way of using the cinema to get the money for Eli's funeral.

Dafydd Hewel (Trevor) and Iola Gregory (Mona, the ice-cream lady) play their roles with refreshing spontaneity. Many of Aberdare's locals are used in character parts and their wry humour and resilience give the film an added naturalism and a stronger backbone. 'Coming Up Roses' is a comedy that also leaves space for social comment, it's light hearted and effortlessly enjoyable.

Over The Edge

1984 teenage revolution movie directed by Richard Kaplan, who had previously gone OTT with 'The Warriors', a tale of strangley clothed gangs battling it out in New York. This time we're in New Granada, a dead-end Californian suburb which is being 'developed' into a great big happy family town. The only age group not catered for in this earthly paradise is the teenage one.

Carl (Michael Kramer) is a nice boy from a nice home who falls in with bad boy Richie (Matt Dillon). Carl reaches the end of his tether when he finds that his rich daddy is behind a scheme to build a factory on the one site that was going to be a teenage recreation centre. Carl, Richie and crew move on from playing pool and doing deals in an old shack to take their revenge on an adult society that wants to stop them having a good time. The teenage cast are well convincing, Kaplan directs the action like a seedy B-movie and the whole kaboodle builds up to an inevitably explosive teenage rampage. Music comes from The Cars, Cheap Trick and Little Feat with the necessary inclusions of 'Teenage Lobotomy' by The Ramones.

SQUARE ROOTS

An unlikely selection from the pages of Folk Roots magazine.

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C H I L D R E N

There will be an ethnic/African flavour throughout the Childrens Area this year in both the theatre and workshops.

We now have a fully-fledged, stage-managed theatre marquee with continuous performances running from 11 a.m. - 7 p.m. as well as an outdoor performance area running from 10 a.m. - 7 p.m. Also a programme for the under-sixes.

Shows included in these venues will be:

Theatre performances from: **Shikisha** — Three Zulu women from South Africa presenting a show with Zulu dance, drumming and song.

Gog Theatre — A Glastonbury based theatre group presenting 'A Comin Home', a play with a mystery set in two villages — one in the Cameroon, West Africa, one in Butleigh, Somerset.

Circus pantomimes from: **No Fit State Circus** —present their non-seasonal panto and circus skills workshops.

Frantic Antics — with the zany **Doctor Whot** and the **Mutoid Traffic Warden from Outer Space.**

Clown shows by:
Goffeee ● Rosy ● Ryvita Stompy

Puppet shows with:
Living Daylights ● Whisper and Shout ● Tree Theatre ● Terry Lee Wright ● Mosaic ●
And performance participation with the **Swallowtail Theatre Company.**

Workshop time-table: See listings on Blackboard each day. Workshops will include: Shikisha's African beadwork and also drumming workshop, Coral Avery with African and Arabian dance, Cornish Miracle Theatre with theatre workshops. Also workshops in: circus skills, puppet making, Tibetan juggling, musical instrument making, acoustic music making, breakdancing, masque making, clay, karate and macrame.

May I remind you to mention that **there is no creche.** We still get over-hopeful parents asking if they can dump the responsibility of their kids on us for the day (or two or three!)

Also, we are not having Stepping Stones Montesorri School this year, though we will have a fully operational 'Under-Sixes' area and Lost Children space.

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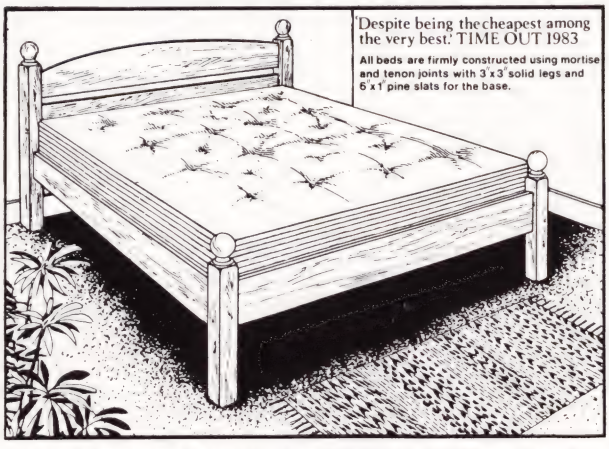
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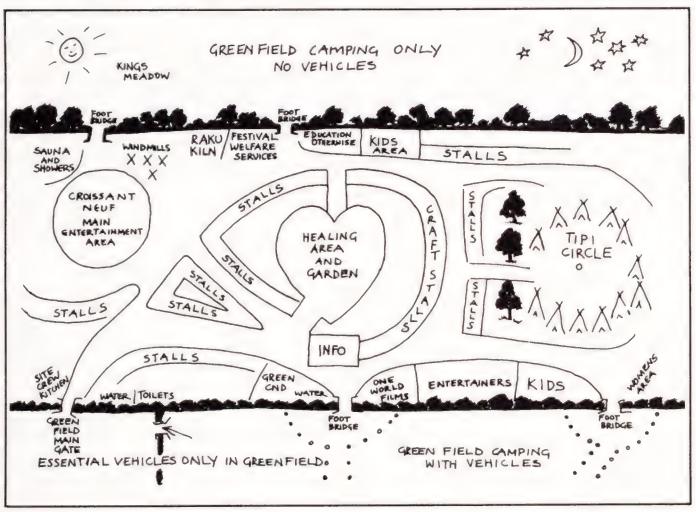
The Green Field

More perhaps than anything else, the Green Field represents our struggle to turn "alternative" ideas into a coherent, on-going reality. More people now than ever are turning to new ways of living, working, teaching, and obtaining power. We are learning non-violence, the arts of living in tipis, domes, benders, trucks and buses; and we are struggling to integrate our new ideals into an undeniably sick and ailing (some would say lunatic) old culture.

Living with the threat of nuclear disaster is one thing. Living in a bender in someone else's field is definitely another —equally demanding — reality. Our awareness of the ills and perils of our society, the bomb, AIDS, the lot, can prevent us from moving to new lifestyles, new ways of relating to each other and to the planet. The Green Field, we hope, will help you resolve some of the struggle, and help you deal with those old "reality sandwiches" more happily.



All are welcome to the Green Field — but not with vehicles. Only *essential* vehicles are admitted. Please walk up to see us. Campers are encouraged to walk up to King's Meadow (above the Green Field) to camp. Creep Ground (below the Green Field) serves as our car park, with space for living vehicles and those who need to camp with their cars.

Walking up the pedestrian way across Creep Ground to the Green Field entrance, you will pass (or stop at) stalls and cafes, and then come to our decorated bridge —come on over and feel the difference.

The Green Field is a designed area, and you will soon appreciate the efforts we have gone to. First stop can be the **Information Station**, where you can check our workshops and performances, or seek whatever information you need. There will be a daily news sheet, so get a copy whilst you are there —as well as our special Bumper Edition of the **Green Collective Mailing**.

Immediately behind Info is our **Healing Area**. Here you will find the homeopathic First Aid tent, an alternative to being treated at the two other First Aid stations on the main site. The Healing Area this year is a beautiful garden, which will provide a quiet space from the hustle and bustle of the festival. We hope you will come and sit in it and enjoy its peace and tranquility.

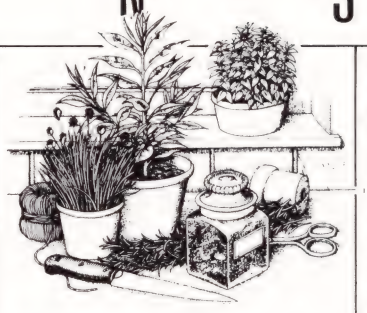
Working in the garden will be a team of alternative healers, including amongst their skills: head, body and foot massage, shiatsu, crystal healing, polarity therapy, Reiki, Bach flower remedies, aura soma, metamorphic technique, Herbalism, touch for health, colour healing, aura healing, rebirthing and counselling. There will be several workshops each day, where the healers will explain and demonstrate their techniques.

Come and revitalise your energies, both spiritual and physical. Take yourselves into the Healing Area and garden, and let us help you to lift some of the load.

Walk on round the Green Gield and you will find our usual chaotic blend of **Jugglers & clowns, poets & mystics, craftspeople** (who will teach and show you their skills), **Green activists, Cafes**, a big **Kidz** Area, Tipi Circle for Circle Dance, **Drum workshops and Chanting.**

In the far right corner, the **Women's Area** is open to all women to relax and express themselves freely. Here women will find an info centre, discussions and workshops.

For those not wishing their children to go to school, you can discuss their needs with **Education Otherwise** workers; or move on to take in the **Windmill** and **Alternative Technology** displays. Provided by the centre for Alternative technology and Wind & Sun, the displays, information and stall offer valuable encouragement for all who wish to turn to sane and renewable power sources.



The windmills provide power for lights and P.A. in our main **Entertainment Marquee**, provided and run by **Croissant Neuf** from Suffolk. Here you will be entertained all day and half the night by our musicians, actors, clowns and jugglers. Dragon **Processions, Morris Dancing, Ceilidhs** and all kinds of goings on . .

In many ways, our whole theme is co-operation, one to another and with our environment. This is **European year of the Environment**, and we hope you will be able to do something in your own communities to help the E.Y.E. campaign.

We also wish to remind festival-goers to help minimise litter on the ground, the dangers of beer-can ring-pulls — they are especially harmful to cows — and to try to help make this a peaceful event.

Up on the Green Field we are concerned. Very! But we aim to express our concern in light, joyful and creative ways — sharing and co-operating. Come on up and help us spread the joy . . .

Herbalism — An Ancient Alternative

by Jenny Gaze B.A. M.N.I.M.H.

The power of plants has been understood by man for thousands of years, and until the twentieth century they have always been the medicine used in every culture. Then, scientists learned how to isolate individual chemical constituents of a plant, and the drug revolution began.

Antibiotics became a wonder drug, a magic bullet, which killed bacteria, virtually putting an end to deaths from syphilis and pneumonia and saving innumerable lives. This was dramatic stuff and the humble undramatic plant was almost forgotten.

The value of drugs must not be underestimated, but awareness is growing that they are often unnecessary, and we all know of the problem of side-effects. Plants on the other hand are a perfectly balanced blend of chemicals which also have powerful effects on mind and body without negative side-effects.

Few people nowadays realise the effectiveness of herbs for virtually all health problems, ranging from mental disease such as depression, anxiety and insomnia to physical problems such as digestive, menstrual and respiratory ailments. The herbalist, however, tends not to merely treat the symptoms, but to treat the whole person, not the disease.

Now, we've all come to Glastonbury to have a good time, and for many this means abusing the body more than usual! By the end of it there will be many tired and drained people wending their way home. I don't want to be a killjoy, but do all you dope smokers and drinkers realise that you are almost certain to be suffering from low blood sugar levels (amongst other things), which makes you feel lethargic and frequently craving a stimulant such as sweet food, alcohol, cigarettes, cannabis to pick you up? You are also putting a stress on your wonderful liver.

One thing you can do to help your liver is to drink dandelion root "coffee", which is a perfect food for the liver and gives it support against all the pollutants we put into it. It's bitter, and may come as a shock to the palate, but is a taste that can be acquired.

For the stress and strains of festival life, a short course of Ginseng can work wonders in giving you the stamina to get the most out of the weekend. If you feel tense and nervous at the prospect, some Valerian root will help in calming your mind and thus giving you more energy.

Of course, most of you wil not come armed with a herbal pharmacy for these and other such things as "festival tummy" (usually constipation), but if you are feeling droopy, visit the Green Field where there are many healers and therapists.

Jenny Gaze is a Medical Herbalist and will be conducting a number of workshops in the Green Field.

Come to the CND Marquee for:

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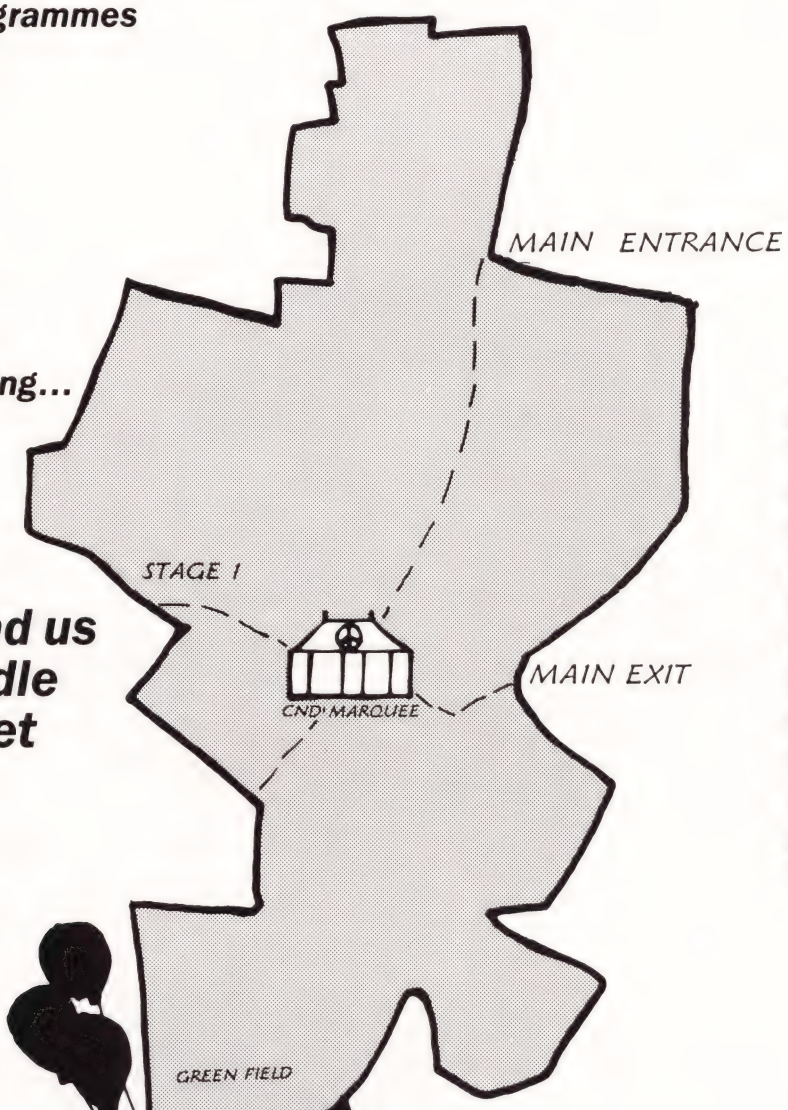

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BOMBAY: OUR CITY
Thurs June 18th 6.30pm

HALF LIFE
Fri June 19th 12.30pm

NICARAGUA THE MAKING OF A NATION
Fri June 19th 6.30pm

WINNIE MANDELA
Sat June 20th 12.30pm

YEAR OF THE BEAVER
Sat June 20th 6.30pm

AMERICA FROM HITLER TO MX
plus NO PLACE TO HIDE
Sun June 21st 12.30pm

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The Campaign for Nuclear Disarmament — for a future!

The Campaign for Nuclear Disarmament (CND) is Britain's largest peace movement. It was founded in 1958 as a result of public outrage at the manufacture and testing of nuclear weapons in the atmosphere. Our constitution states the aims of CND as 'the unilateral abandonment of nuclear weapons, nuclear bases and nuclear alliances by Britain as a prerequisite for a British foreign policy which has the worldwide abolition of nuclear, chemical and biological weapons leading to general and complete disarmament as its primary objective'.

In other words, CND campaigns mainly against nuclear weapons based on British soil, whether British or American, but we maintain strong links with peace movements throughout the world.

There's no doubt that pressure from the world's peace movements have finally brought the Superpowers to the negotiating table at Geneva. The prize on offer is the removal of certain categories of nuclear weapons from Europe. It is only through sustained pressure from the peace movements that the agreement will have a chance to succeed.

FORTY YEARS OF ARMS CONTROL TALKS HAVE NOT YET RESULTED IN THE DESTRUCTION OF A SINGLE NUCLEAR WARHEAD. So, a breakthrough at Geneva would truly be historic.

If you want find out more about CND and how you can help get rid of nuclear weapons, why not visit the CND Marquee in Middle Market during the festival.

There are exhibitions, leaflets and videos and T-shirts, badges, festival programmes, frisbees and lots more on sale. Entrance is free.

CND Marquee Video Programme

Thursday June 18th 6.30 pm,

Bombay: Our City —'Bombay: Our City tells the story of the daily battle for survival of the 4 million slum dwellers who constitute one half of the city's population.
. . . "It raises the important question for the Western viewer —by what right do I watch tales of third world poverty, of third world agitation?" (Sean Cubitt, City Limits)
. . . "Quite clearly . . . the best documentary ever made in India" **(Times of India)** 82 minutes.

Friday June 19th 12.30 pm,

Half Life — A compelling and beautifully crafted film which reveals the effects of the US nuclear tests on the lives of the inhabitants of the Marshall islands in the Pacific Ocean. Fallout covered the ground of Rongelap two inches deep: children played excitedly in the 'nuclear snow'. In a sense, the Marshall Islanders are the first victims of the third world war.
. . . "A devasting investigation . . . astonishing contemporary record film" **(David Robinson, The Times)**
86 minutes.

Friday June 19th 6.30 pm,

Nicaragua: The making of a Nation — Forty five years of dicatorship denied Nicaragua a national identity by erasing its history. This film looks at the Sandinista's campaign to reconstruct the past, from the work of the Sandinista Institute in collecting documents, photos and relics of the struggle against Somoza to the re-enactment of local history by peasants and the current war against the US-backed Contras. The film allows the viewer to 'understand', not just learn the facts about the birth of the new Nicaragua.
78 minutes.

Saturday June 20th 12.30 pm,

Winnie Mandela — Winnie Mandela tells the powerful story of her life and work, combining striking film segments with dramatic footage of daily life in black South African townships and rivetting interviews with Winnie.
. . . "This is a film that saddens, stuns . . . and empowers . . . This film will bruise your heart, dampen your cheeks and strengthen your soul" **(Alice Walker, author 'The Colour Purple')**
55 minutes.

Saturday June 20th 6.30 pm,

Year of the Beaver — This film suggests that the birth of the policies and attitudes which we know as Thatcherism was taking place within the declining Labour Government of 1977. The events of that year are clearly revealed, not as a piece of history but as a pattern for the future which we are now living in.
70 minutes.

Sunday June 21st, 12.30 pm,

America from Hitler to MX — A study of the foreign policy aims of the US today, the escalation of nuclear technology and the corporate and banking links with the world's arms trade that make a freeze so unlikely.
. . . "Hits strong and hard at the roots of Reagan's America . . . The film will be a revelation to even the most informed nuclear buff . . ." **(Time Out)**
90 minutes.

Plus

No Place to Hide — A compilation of US advertising films and newsreels, narrated by Martin Sheen and with music by Brian Eno, arguing that there is really no place to hide from nuclear technology and its lethal possibilities.
. . . "The film traces the changing official line — from the concept of bomb shelters to the tacit acknowledgement that no shelter would be adequate and manages to be a much more powerful and enlightening anti-nuke statement than 'The Atomic Cafe' ". **(Newsweek)**
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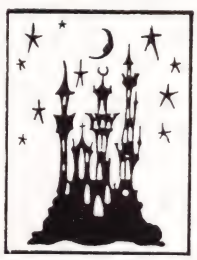

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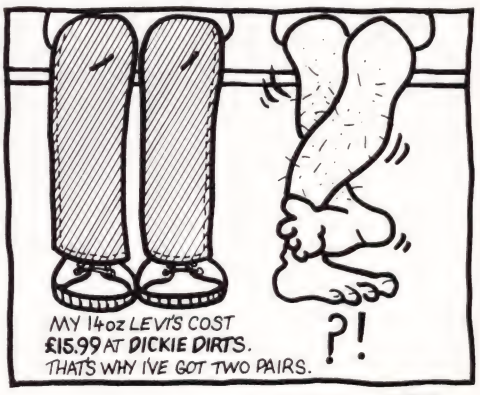

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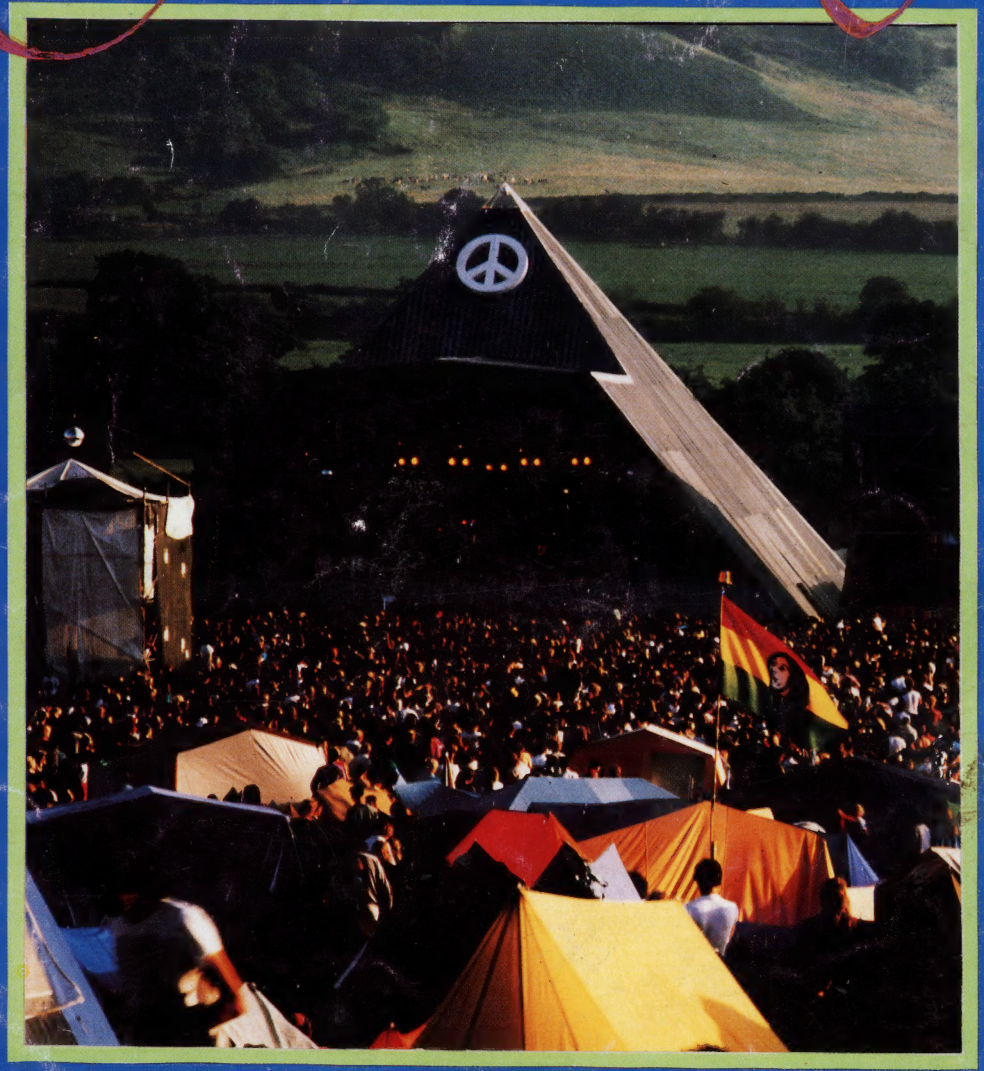

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